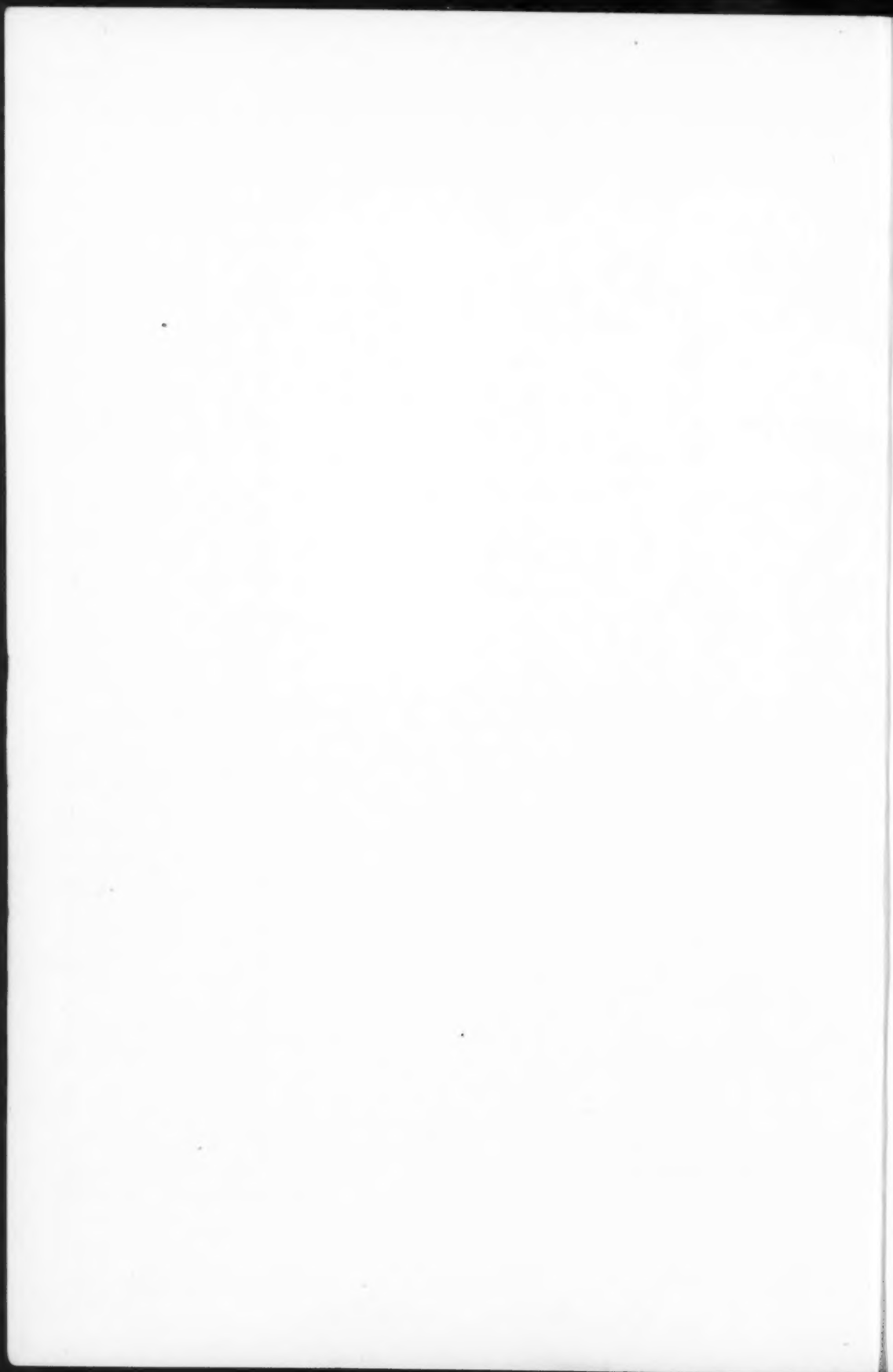


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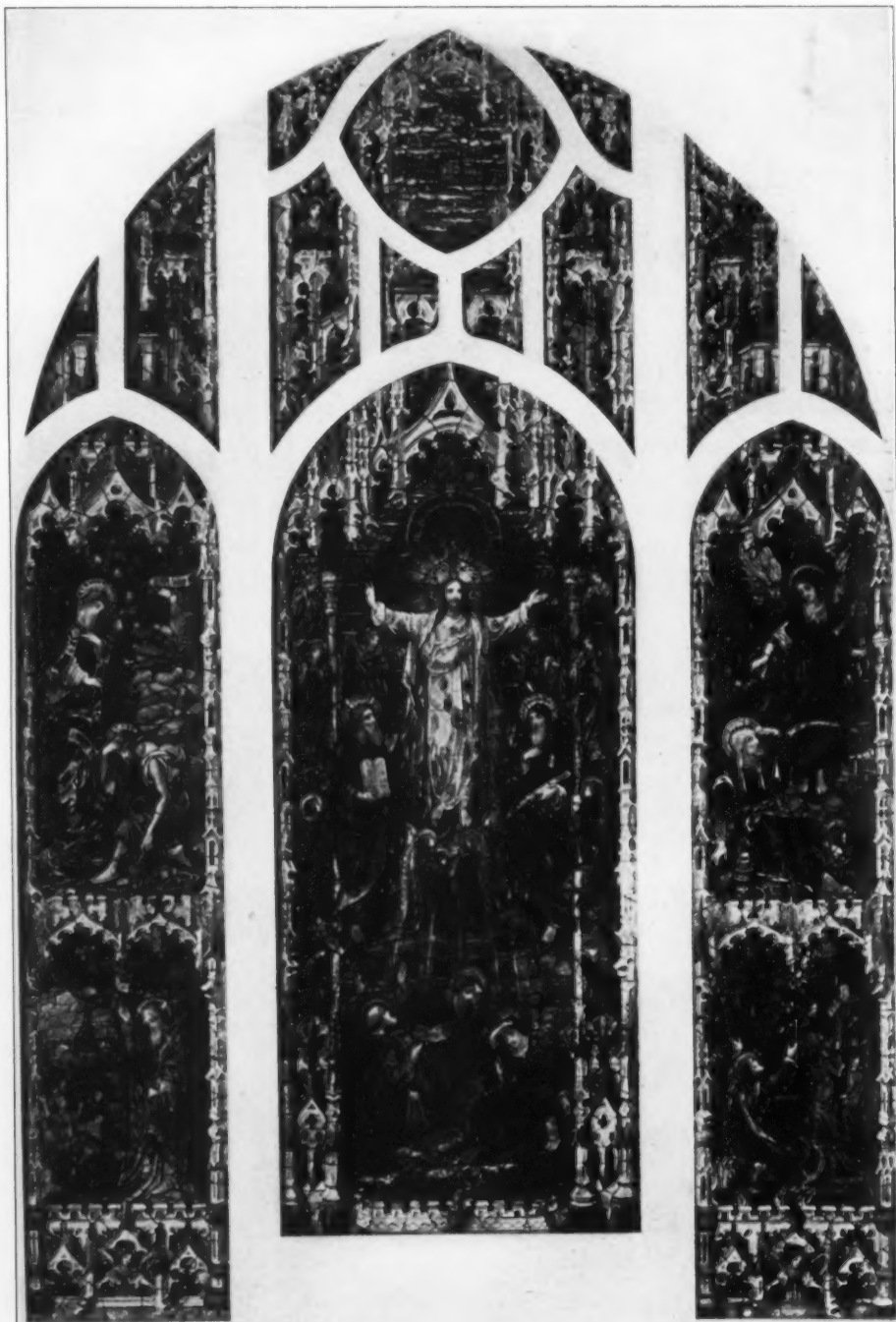
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JULY, 1908.

No. 1.

A Cooperative Apartment House in New York

Designed by Chas. A. Platt

Some years ago the Architectural Record published the illustrations of an apartment house which had recently been completed on West 67th Street in New York City. This apartment house had been erected by a number of painters, who had clubbed together to buy the land, and who were joint owners of the completed building. Each of the subscribers had purchased one large apartment with a studio, and the apartments not so owned were rented at prices, which in their aggregate were sufficient to pay all the expenses of the building, including the interest on the mortgage and the taxes. The owners, consequently, obtained their apartments at the cost of their original investment, which in this instance was only \$10,000. They obtained, that is, an apartment which would rent for over \$2,000 a year for about \$500 a year, and they could certainly congratulate themselves, not only upon the possession of an unusually comfortable place in which to live and work, but also upon a very good stroke of business.

This building was such a success from almost every point of view that other similar buildings were soon started. Within a couple of years, two more coöperative apartment houses were built on the same block, and still another followed soon after. In spite of the fact that in each new enterprise the cost of participation increased, these newer ventures repeated the success of the first, and in every case the subscribers soon found their stock

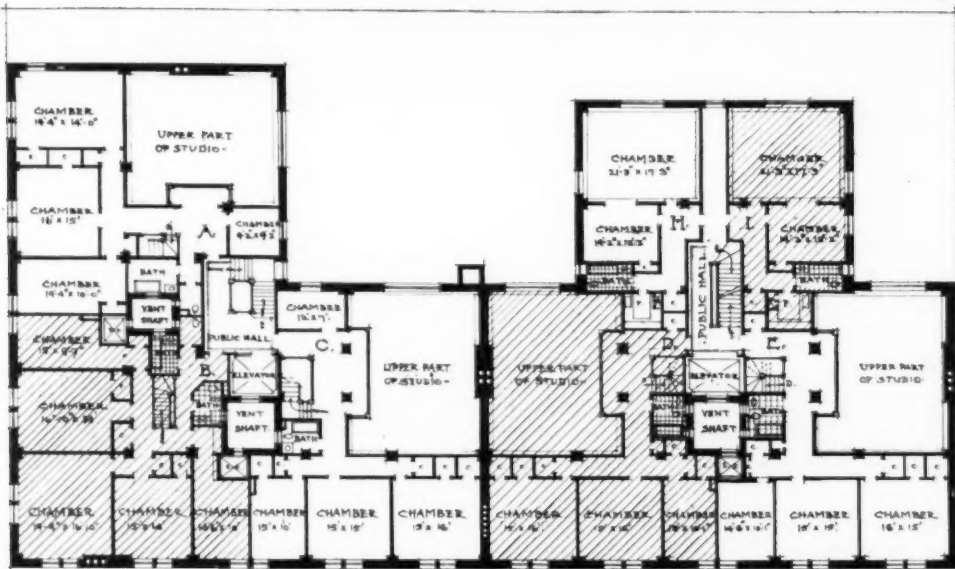
selling at a premium. This persistent success suggested the idea to certain other people that enterprises which were so profitable on West 67th Street might be similarly profitable elsewhere in New York. New sites were bought and new companies were formed, but with the increasing popularity of the idea a serious obstacle was encountered. The original building on 67th Street was really a violation of that provision of the tenement-house law which limits the height of tenement houses to one and one-half times the width of the street upon which they are erected. The clause had been evaded because the buildings were classified as apartment hotels; but they were not hotels. Every one of the larger apartments had a kitchen; and the buildings were manifestly tenements in the statutory meaning of the word. This defect in the title of the original buildings was cured by special legislation; but obviously coöperative companies could not continue to erect buildings in defiance of the law. The original plan required for its success an edifice about as high as an ordinary twelve-story building; and such an edifice could be erected only on an avenue or on an exceptionally wide street. But land on avenues or exceptionally wide streets is much more expensive than is land on an ordinary 60-foot street, and this increased initial expense meant a substantially larger subscription on the part of the original stockholders. People interested in the new buildings were not deterred, how-

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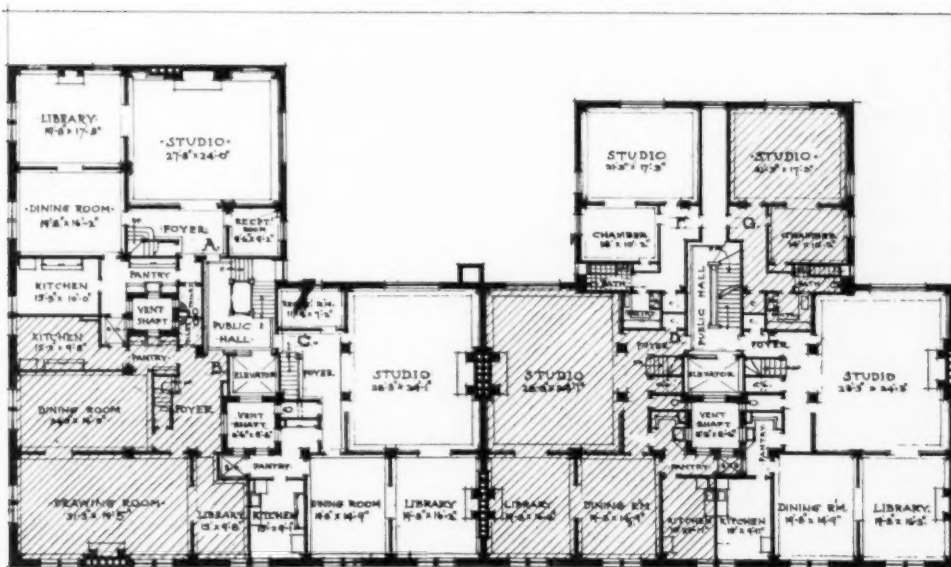


SIXTY-SIXTH STREET STUDIO BUILDING.
66th St. and Lexington Ave., New York.



PLAN OF MEZZANINE FLOORS

SIXTY SIXTH STREET STUDIO BUILDING



PLAN OF MAIN FLOORS

66th St. and Lexington Ave., New York.

ever, by the necessity of enlarging their subscriptions. More than a half dozen new coöperative apartment houses have since been erected, situated either on avenues or on wide streets like 57th Street, and the price of apartments in these newer buildings has varied between \$18,000 and \$30,000. Moreover, with this increase in the initial cost, the character and plan of the coöperative buildings has been changed. They no longer make their appeal chiefly to artists who want studios. They are planned for the ordinary well-to-do New Yorker who wishes to own his own residence, but who does not wish to incur the expense or responsibility of a private house. A man who pays even \$30,000 for an apartment in one of these coöperative buildings obtains a pleasanter and more convenient residence in a neighborhood, where a private house would cost about double that sum, and it looks as if coöperative apartment houses might become a permanent element in the building economy of New York. Some of these enterprises, which have not been conservatively financed, may succumb to a period of hard times, when the scarcity of tenants willing to pay a rental of from \$3,000 to \$5,000 a year will force the stockholders to contribute a share of the expenses of their buildings, but for the most part the method whereby these enterprises have been financed is sound and should stand the test of a few comparatively lean years.

It is very much to be hoped that the coöperative apartment house will continue permanently to be a residential resource for well-to-do New Yorkers. Not only do they enable people of taste to live more comfortably for less money than it is possible in any other way, but they make for a better standard of apartment house design; and a better standard of apartment house design is something which is very much needed. American architecture has some more and some less promising aspects, but on the whole perhaps its least promising phase is the design of apartment houses. The architecture of sky-scrapers may not be adequate in originality and daring to the engineering audacity which is embodied

in their structure; but at its best their design assuredly exhibits an intelligent approach towards an appropriate solution of a difficult problem. A steady improvement can also be traced in the design of the average factory and warehouse, even though this improvement still leaves much to be desired. As to domestic architecture, that is, in the opinion of the writer, quite the most promising and progressive department of American architectural design. This promise does not, indeed, extend to those private dwellings which are erected in rows by speculative builders, but wherever residential design is being confided to architects in good standing, a constantly better result is being achieved. In respect to the design of apartment houses and tenements, on the other hand, there are no corresponding signs of improvement. They constitute as a class the most objectionable variety of buildings erected in this country, and hence the welcome which should be given to any movement which makes in the direction of improvement.

Apartment houses are afflicted also with the same original sin as that which condemns to perdition the private dwellings erected in rows. They are erected almost exclusively by speculative builders; and whenever the fate of a certain type of building is confided to the speculative builder, almost all hope of salvation vanishes. Wherever the speculative builder obtains sway, be it in the United States, in England or in France, he erects houses which are, from the point of view of architectural propriety, positively sinful. The conditions under which building is undertaken as a speculation seem to forbid, not merely a virtuous, but for the most part even a decent appearance.

Of course, there have been some apartment houses in New York which have been built by private investors, who have entrusted their design to competent architects; but the number of such cases is so small that in the long run they do not count. Out of the thousands of apartment houses which have been erected in New York during the past thirty years, probably less than twenty-five have been designed by really competent



SIXTY-SIXTH STREET STUDIO BUILDING—ONE OF THE TWO LARGE ENTRANCES.
66th St. and Lexington Ave., New York.



APARTMENT "B"—DINING ROOM.



SIXTY-SIXTH STREET STUDIO BUILDING.

APARTMENT "B"—LIBRARY.

96th St. and Lexington Ave., New York.



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "B"—LIBRARY.

66th St. and Lexington Ave., New York.

architects. They have been too scarce to exercise any corrective influence on their ill-mannered neighbors. The speculative builder has not been obliged to consider the competition of such buildings. He has been free to go his own way, in obedience to certain economic conditions, of which he was the willing but helpless victim. In only one field has he been obliged to face a kind of competition which necessitated the erection of better looking buildings. A certain number of three and four story apartment houses have been erected on the margin of the large middle western cities, which have some propriety of plan and appearance. In spite of the fact that they are the work of speculative builders, they often look like houses in which a gentleman and his family could live without æsthetic and domestic discomfort. The trouble is that their builders have to compete with a good class of suburban private house. Their prospective tenants, that is, have a choice, and the builder has to erect a class of apartment house which people of some taste would prefer to a house of their own.

But in New York the only competition which one speculative builder has to fear is that of another man situated in the same economic position as himself. A family of ordinary means which either prefers to live in the heart of the city or is obliged to do so, has no choice but to occupy an ordinary apartment. They necessarily become the victim of the regular speculative builder, just as the builder himself is the victim of certain intractable economic conditions. The high level of land values is at the root of the difficulty in both cases, as it is at the root of most of the ills of the urban resident.

These economic conditions are so very peculiar in their nature and so deplorable in their architectural effect that they are worth a short description. Expensive land demands, of course, the erection of tall buildings; and tall buildings require for their economical construction the employment of large amounts of capital. Furthermore, the enormous number of apartment and tenement houses which have to be erected every

year in New York demand the services of a correspondingly large number of builders, very few of whom control as much capital as they really need. Their operations are, consequently, conducted to a much larger extent than is either safe or economical upon borrowed money. The majority of speculative builders in New York are obliged to face the disadvantages incurred by business men with bad credit. Because of their credit everybody with whom they do business charges an additional profit so as to cover the additional risk. His land costs him more than the market price. His building loan costs him a high rate of interest, a commission and a bonus. The building material dealers and the sub-contractors charge him the top prices. At no stage in his operations is he in a position to finance his enterprise in an economical way. At every stage he is, as it were, fighting for his solvency, and he is willing to take such chances because, in case he pulls it off, he makes an enormous profit on the few thousand dollars he risks. The result inevitably is that he builds the cheapest and flimsiest structure which the law or the inspectors allow. The average apartment house is planned almost exclusively for the purpose of securing as many rooms as possible in a given area; and they are designed for the purpose of seeming to be something very much better than they are. The buildings must have an amount of architectural pretension and ornament, proportionate to the rentals exacted, but such ornamentation is, of course, merely the tribute which vice pays to virtue. It is almost always cheap, showy and wasteful, even in comparatively expensive fire-proof buildings; and it wholly ignores the fundamental requirements of good design.

The reader should now be in a position to understand both why these coöperative apartment houses can be profitable and why they should exercise a wholesome architectural influence. A coöperative apartment house company is in a position to build economically. It pays cash for its land. Its building loan can be negotiated on much better terms. It can obtain the lowest prices from the



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "C"—STUDIO.

66th St. and Lexington Ave., New York.



APARTMENT "C"—LIVING ROOM.



SIXTY-SIXTH STREET STUDIO BUILDING.
 APARTMENT "C"—STUDIO AND LIBRARY.
 66th St. and Lexington Ave., New York.

sub-contractors, and whatever profit there is in the enterprise accrues to the company. Its subscribers, consequently, are in a position to get more for their money than is a man who rents an apartment or who buys a private house. Their interest demands, not only a well-constructed building, but a well-planned one. They are erecting residences for

appearance, like the entrance to the average apartment house in Paris, and, if these coöperative apartment houses continue to be built, they are bound to have a corrective influence on buildings erected for a similar class of tenants under ordinary speculative conditions. The builder who is successful will have to offer to the public apartments which



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "C"—DINING ROOM.

66th St. and Lexington Ave., New York.

their own comfort and convenience, and they naturally require well-lighted, well-shaped and, so far as possible, spacious rooms. Moreover, being people whose taste is better than the average, they will naturally object to the impropriety and vulgarity of marble halls and the other stock-in-trade of the speculative builder. Their tendency has been to keep the entrance of the building and its public places simple, substantial and quiet in

have some of the advantages of these proprietary buildings.

III.

One of the advantages with which the coöperative apartment house started was that of a plan which was particularly well adapted to the purposes of a studio building; and as this plan had much to do with the success of the original buildings, it demands some description. The

object of the plan was to combine successfully a big studio, at least eighteen feet high, with a suite of living rooms, which were necessarily smaller in area and lower in height. The studio, of course, had to have a north light and a huge window. These various requirements were met by purchasing a plot 75 x 100 on the north side of the street. The area so obtained was cut in half by the entrance and the halls; and a series of seven studio apartments were proposed in each half. Every one of these apartments had a studio eighteen feet high on its north side, while on the south side were obtained two tiers of living rooms, each less than half the height of the studio. On the lower floor was a study, a dining-room and a kitchen, and on the upper as many bedrooms as the proprietor cared to squeeze into the space. All these rooms faced full south, and consequently obtained as much sun as the weather allowed. There were certain other complications in respect to the plan upon which it is unnecessary to dwell. The distribution of space indicated above was the characteristic of the apartments which appealed to painters, and which had much to do with the success of these early enterprises.

The plan, however, had certain defects, which, as the movement spread, were bound to make trouble. The living rooms in the front of the apartments were low and small. The space devoted to the accommodation of servants, which was adequate for an artist's family, was sometimes insufficient for a tenant who was paying a rent of \$2,300 a year. The single bath-room was deemed insufficient by many people, and the requirements of the hall made the wall of the studio on that side cut in at a bad angle. Moreover, when the necessity arose of erecting the buildings on an avenue rather than a street, the plan came very near to breaking down, because avenue lots in New York face east and west instead of north and south. The consequence was that the plan was modified little by little to meet the necessities of lots with different exposures and of tenants with different needs. A plot, for instance, was purchased at the northeast corner

of 66th Street and Lexington Avenue which measured 100 feet on the avenue by 160 on the street. This plot was divided into two lots, each 80 x 100, and the series of apartments erected on the lot further removed from Lexington Avenue resembled in plan those built on West 67th Street, whereas that part of the building which faced to both west and north had to undergo radical modifications. In certain apartments the studio was entirely abandoned, while in all of them many changes were made in details.

The plans which we reproduce herewith are those of one floor in the house at 66th Street and Lexington Avenue. The dimensions and the height of this building enabled the architect to do away with some of the defects of the earlier building. The additional five feet contained in the 80 x 100 lot was of some assistance in enlarging the living rooms in the front of the apartments; and the height of these rooms was also somewhat increased. The angle at which one of the studio walls in the west side buildings cut in was dispensed with, and the looks of that room thereby much improved. These changes made the apartments more habitable; but they did not do away entirely with the difficulties raised by the old plan. For a small family who lived in a modest way the plan was well adapted; but families who pay a rent of \$3,000 and more a year do not always live in a modest way. For such families there was a lack of servants' rooms and bath-rooms, and it was obvious that if the price of these apartments were to continue to increase, something radical must be done to adapt them to the needs of families who could afford to live more generously. And the only means whereby such a result could be accomplished would be to do away with the studio. In the original plan the studio was the main feature, because the apartments were intended for painters; but when the price of the apartments became so high that the average painter could no longer afford them, the need of a big studio no longer dominated the whole plan. The tendency has been to convert



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "C"—PRIVATE STAIRCASE.

66th St. and Lexington Ave., New York.



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "D"—STUDIO AND LIBRARY.
66th St. and Lexington Ave., New York.



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "D"—STUDIO AND LIBRARY.
66th St. and Lexington Ave., New York.

them into ordinary duplex apartments, planned so as to afford more space for servants and bath tubs, but minus the big, spacious studio.

Such a change was inevitable as soon as the apartments passed beyond the means of the average painter; and the omission of the studio has undoubtedly tended towards a more economical use of the available space. It may be doubted, nevertheless, whether the two-storied apartment will ever possess the charm and the interest which are characteristic of the studio apartments. With all its minor defects the original plan had certain extraordinary merits. To a person accustomed to the ordinary New York apartment or even to the ordinary New York house, its effect was positively exhilarating. It provoked such a feeling of amplitude. It was supplied with such an abundance of light and air. It was so big and yet so intimate, so spacious and yet so economical, and the studio made a most admirable living-room. As a matter of strict architectural proportion, the room was too high for its area; but its height, which would have been disagreeable in an ordinary apartment, was naturalized by the fact that the room was a studio. It was lighted by a huge north window, and with its abundance of even light and its spacious dimensions, it gave one the sense of being a room in the country rather than in the city. We know of no apartments or houses in New York which compare to these studios in the opportunities which they offer to a family of moderate means of a pleasant, wholesome and genial domestic surroundings.

The architectural merits of the first of these studio buildings were negative rather than positive. They escaped the errors in taste which were characteristic of the ordinary apartment house, without, however, attaining on their own part any peculiar merit. Their exterior design was decidedly neglected. It obtained a little more attention in each succeeding building, but it did not become of any interest until the first building was erected on the east side. More thought was given to the design of the

entrance-hall, which, while not being made really attractive, was kept, as we have said, substantial and simple in effect. In one of the earlier buildings some money was wasted on unnecessary wall paintings; but this error was not repeated. For the most part the subscribers to these buildings spent as little as possible on the architecture of the façade or of the entrance. They preferred to keep their money for the decoration of their own individual apartments. In the later buildings, on the other hand, the tendency has been to spend rather more freely upon the public appearance of the building. The apartments in these structures lease for \$3,000 a year and over; and their tenants naturally require a standard of good looks proportionate to the rentals they are paying. The first coöperative apartment house in which this higher standard is embodied is the one illustrated herewith at the corner of 66th Street and Lexington Avenue. The design of its façade was entrusted to Mr. Charles A. Platt, and the proprietors had no reason to regret the selection. Mr. Platt has made his reputation as the architect of private houses, but he has not failed to exhibit in the architecture of this façade the qualities which give a peculiar character to his private dwellings. This apartment house is distinguished among similar buildings in New York by the breadth and dignity of treatment and the refinement of its detail.

The stone, of which the building is constructed, contributes essentially to its dignified appearance. Doubtless it would have been possible to use brick and still obtain a fairly decent effect; but there can be no doubt that a building of such considerable height and dimensions should, when devoted to residential purposes, be constructed of stone, and the warm gray stone which has been used in this instance is not only dignified in effect but attractive in surface and texture. Moreover, the architecture of the façade has been so managed that the benefit of a substantial material has been preserved. The great difficulty in the design of an apartment house or a hotel

is to prevent the walls from being cut into shreds by the necessary multiplicity of the windows; but in this instance Mr. Platt has managed to group his openings so as to give the walls a certain solidity and distinction of appearance. In order to appreciate the effect of this distribution one has only to compare it with that of the façade immediately adjoining on

chiefly by the solidity of its material and the distribution of its openings. What detail there is has been boldly but sparingly applied. Some exception may be taken to the treatment of the cornice and of the entrances; but for the most part the detail has been used to emphasize the effect of style, which the façade possesses in such a high degree. The



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "D"—DINING ROOM.

66th St. and Lexington Ave., New York.

the north, which is built of the same material and is of the same height, but in which the windows have not been similarly grouped. The more southerly building is both more dignified and more distinguished in appearance. It suggests, remotely but still palpably, the admirable Italian tradition of palatial street architecture.

The façade of the 66th Street building has been allowed to make its effect

window-boxes, for instance, help to fix the residential character of the building and to give it the added touch of almost personal refinement, which is appropriate even to a dwelling occupied by many families. The lower halls have been finished in Caen stone, like those of a French apartment house, and simple in treatment and spacious in effect. The upper halls have been kept, as was appropriate, severely simple; but they are

well lighted and not unattractive. In all its public parts the building is characterized by a strictly economical propriety of treatment.

The illustrations of the different studios, living-rooms and dining-rooms contained in certain of the private apartments will give the reader an idea of the opportunity which these rooms offer for attractive treatment. They have been designed in many different ways,

beamed and painted ceiling and the large bronze figure on the mantelpiece. This room is paneled up to the line of the top of the doorways, the space above being hung with a fabric. It is worth most careful examination in all its incidents; and it is a pity that the illustrations cannot do it more justice. It is one of the few rooms in New York City which combines an organic architectural design with the utmost intimacy and charm of



SIXTY-SIXTH STREET STUDIO BUILDING.
APARTMENT "D"—LIVING ROOM.

according to the taste and preference of their owners. In the case of the studios the object of the design has usually been to lower somewhat in appearance the height of the apartment, while in the smaller living rooms and dining-rooms, on the other hand, the attempt has been frequently made to get rid, so far as possible, of the sense of a somewhat low ceiling. The attention of the reader is particularly called to the studio, with the

effect. It is one of the few rooms in New York which can be described as beautiful in the full meaning of that exacting word; and it is beautiful because everything in the room, as well as everything about it, has been selected and arranged with an absolute certainty of taste to produce an effect, which derives its individuality from its rich and flawless completeness.

A. C. David.

Chicago Parks and Their Landscape Architecture

If there is any aspect or expression of their municipal life which awakens the pride of urban Americans it is usually the local park system. Our cities have been niggardly in some respects, corrupt in many respects, and short-sighted in almost every respect; but in the provision which they have made for playgrounds and parks they have usually been liberal, far-sighted and even disinterested. In the Dark Ages of American municipal government before the war, New York had the good sense to purchase Central Park, almost in the heart of Manhattan Island; and early in the eighties, when municipal reform was from the popular point of view a "fad of the Mugwumps," the city appropriated \$10,000,000 for the acquisition of an enormous park area in what is now the Borough of the Bronx. Boston began to make proper provision for a park system at a later date, but it has fully made up for its early neglect by the liberality and intelligence which of late years has been shown in this respect. The park system of Boston's metropolitan district is the highest and most mature expression of the civic life of that city. Other smaller places, such as Cleveland, Baltimore, St. Louis and San Francisco have shown the same kind, if not the same degree, of public spirit and far-sightedness in this matter; and they have frequently been very much helped in providing for the future health and happiness of their residents by liberal donations of land on the part of public-spirited citizens.

No city in America has, however, spent money more freely and more consistently upon its parks than has Chicago. Very early in its history a magnificent system of boulevards and parks was laid out, one which in area went far beyond the immediate needs of the city, and which in scope and plan was decidedly in advance of other American cities. This was all the more remark-

able because in many respects Chicago has adopted a niggardly and a narrow municipal policy. Its miserable pavements, its ill-kept streets, and its slovenly municipal service makes it look for the most part like an overgrown village; but its park system has been planned and provided for in a genuinely metropolitan spirit. The various park boards have been furnished with large revenues, independent, to some extent, of the municipal government; and by means of these revenues they have controlled the expenditure of an amount of money, which has enabled them to adopt a most liberal and progressive policy. This independence on the part of the park boards may not be in all respects a wise method of organizing such a service; but it has accomplished good results in Chicago. If the several park boards had been less independent they would undoubtedly have been less liberally provided with money; and they would never have rendered such great services to the city.

The park boards in Chicago have not only spent a great deal of money in laying out large areas of land for park purposes, but they have also very wisely spent money in making these parks genuine places of recreation. They have been extremely liberal, that is, in providing lakes and buildings in the several parks which have tempted the poor people living in the neighborhood to use the park much more than they otherwise would. The idea apparently has been to convert the parks into a series of country clubs for the poorer people. All of them are furnished with abundant water, which affords an opportunity for rowing, swimming and other kind of aquatic sports. Both indoor and outdoor gymnasiums have been built, which are thrown open to everybody on the most liberal terms. There are even covered and heated swimming tanks which can be used during the winter.



SHELTER IN HUMBOLDT PARK.

Chicago, Ills.

Richard E. Schmidt, Garden & Martin, Architects.



IN DOUGLAS PARK.

Chicago, Ill.

W. C. Zimmermann, Architect.



Chicago, Ills.

PERGOLA IN HUMBOLDT PARK.

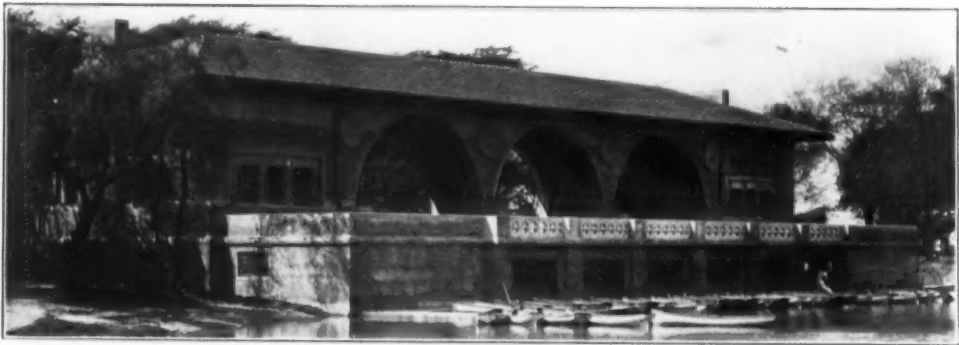
Jens Jensen, Architect.



THE STEPS AND DRINKING FOUNTAIN AT THE ENTRANCE TO THE ROSE GARDEN OF HUMBOLDT PARK. THE DRINKING FOUNTAIN IS REACHED FROM THE UPPER LEVEL AND IS CARVED OUT OF A SINGLE PIECE OF GREY STONE. THE LARGE URNS ARE OF GREEN TECO WARE.

Chicago, Ills.

Jens Jensen, Architect.



BOATHOUSE IN HUMBOLDT PARK.

Chicago, Ills.

Richard E. Schmidt, Garden & Martin, Architects.

Nor is this all. Many of the parks have been provided with club houses, reading rooms, a dance-hall and various assembly rooms. Any association in the neighborhood can obtain the use of these rooms merely by registering its name in advance for a particular date; and the consequence has been a great encouragement of innocent and wholesome social gatherings among the poorest portion of the city's population.

The South Park Board has been particularly liberal in this respect. During the past ten years it has purchased and laid out fully a dozen small parks in the districts inhabited exclusively by the poor. These parks are not only unusually large, compared to the corresponding parks which have been opened up in the New York tenement house districts, but they are infinitely better provided with means of wholesome recreation, and they are really adequate for their purpose. Throughout the whole vast tenement house neighborhood on the lower East Side in New York, which is inhabited by more than 500,000 people, there are only three or four small parks, which means, of course, that an insignificant section of the population can possibly obtain any benefit from them. In Chicago, on the other hand, the poorer parts of the South Side, which are not at all as densely populated as is the East Side in New York, have been provided with three or four times as many parks; and these parks have been furnished with a much more complete

equipment of buildings and other means of recreation. The consequences are that in Chicago these small parks really fulfill their purpose. They are used by swarms of young people of both sexes; and there are so many of them that nobody who enjoys wholesome sports and innocent recreation need be deprived of these advantages.

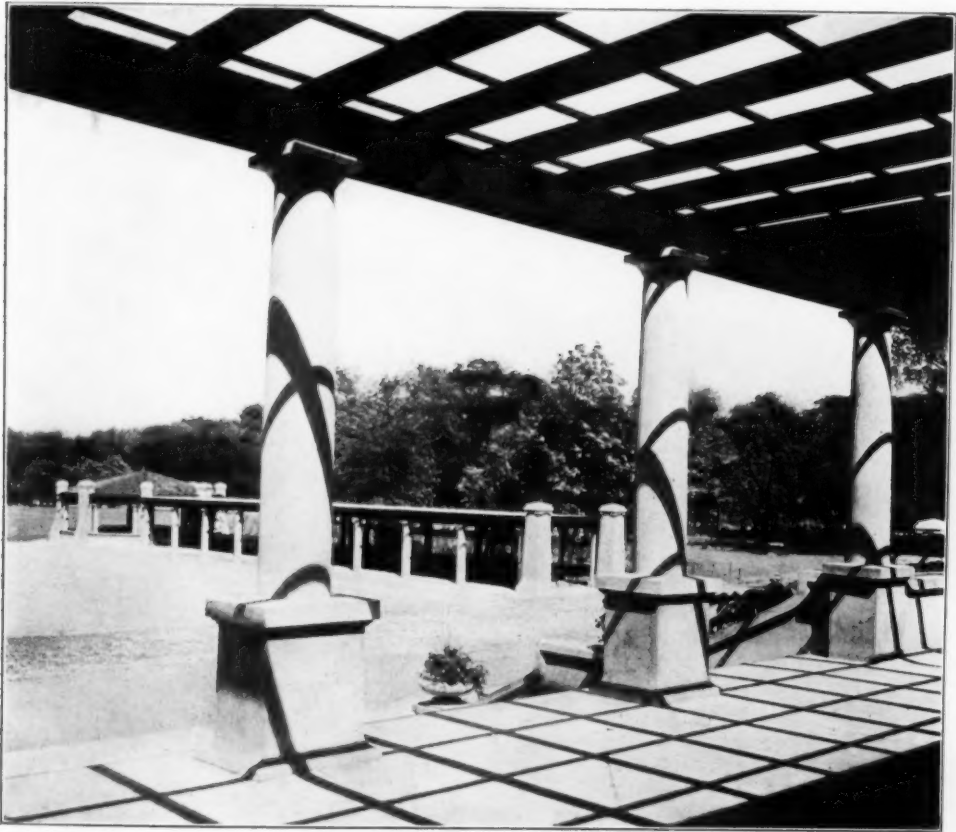
The interest, however, of these improved parks from the point of view of an architectural magazine consists, of course, in the architectural opportunities offered by such improvements. As the result of the erection of so many buildings, the newer parks of Chicago are beginning to have a more architectural lay-out. The ordinary American park has always been planned according to informal and naturalistic methods of landscape design, and for the most part no exception need be taken to the use of such methods for such a purpose. But the American landscape designers have applied their naturalistic methods too rigorously. More formal lay-outs are frequently desirable in the neighborhood of the entrances and in the neighborhood of all buildings which a park may contain. Central Park, in New York, is, for instance, a very charming example of informal landscape design; but its charm would not have been diminished, while its effect would have been much improved, provided the boundaries and entrances had been made architecturally more interesting, and provided buildings, when they were



BOAT AND RECREATION HOUSE IN HUMBOLDT PARK.

Chicago, Ills.

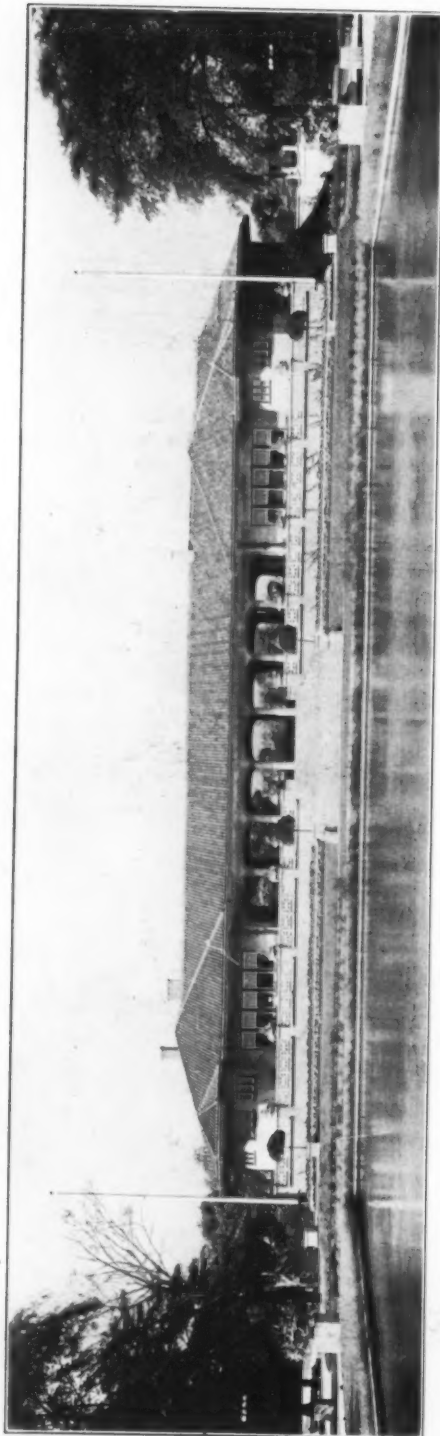
Richard E. Schmidt, Garden & Martin, Architects.



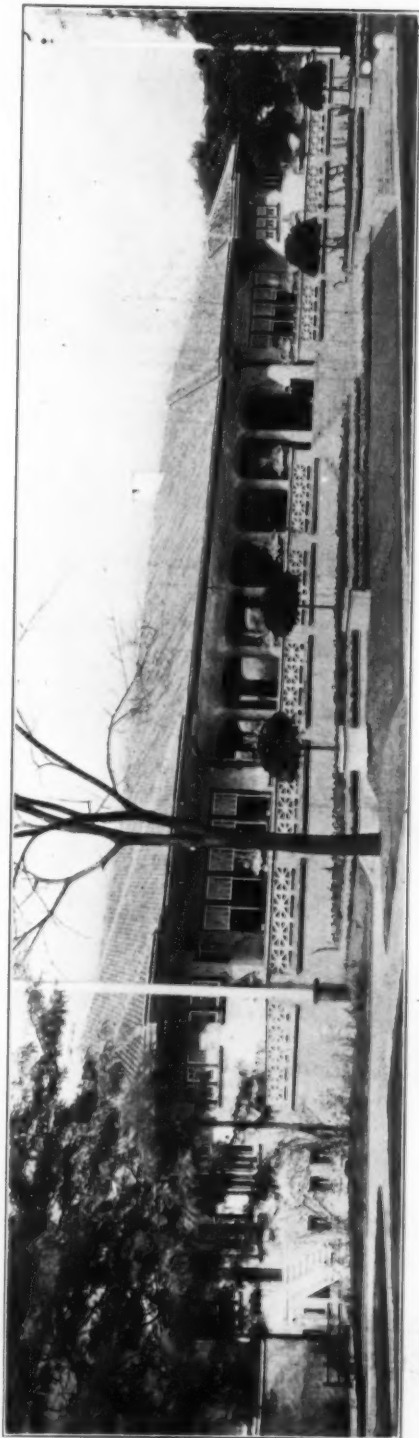
PERGOLA IN DOUGLAS PARK.

Chicago, Ills.

W. C. Zimmermann, Architect.



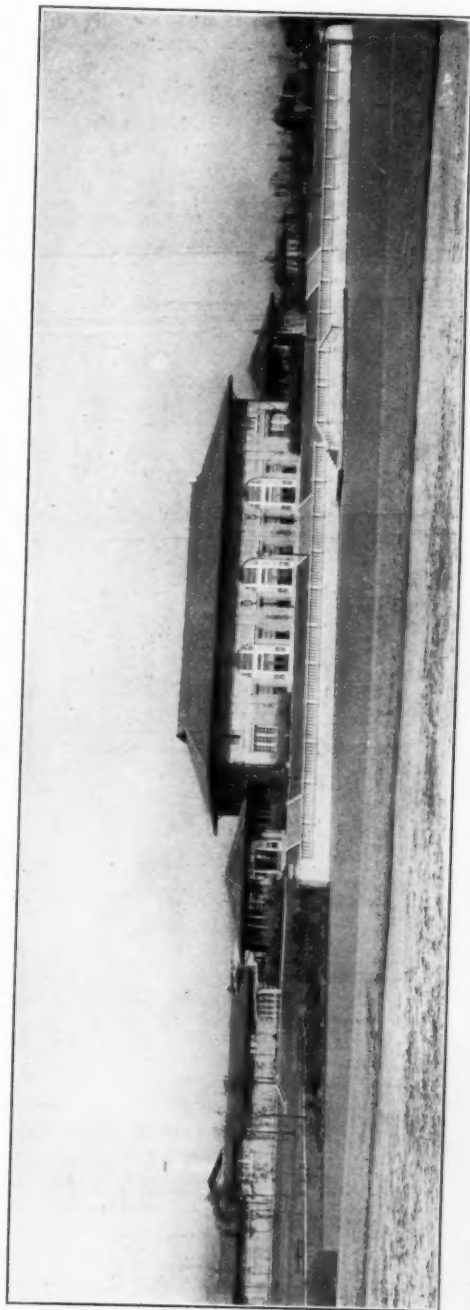
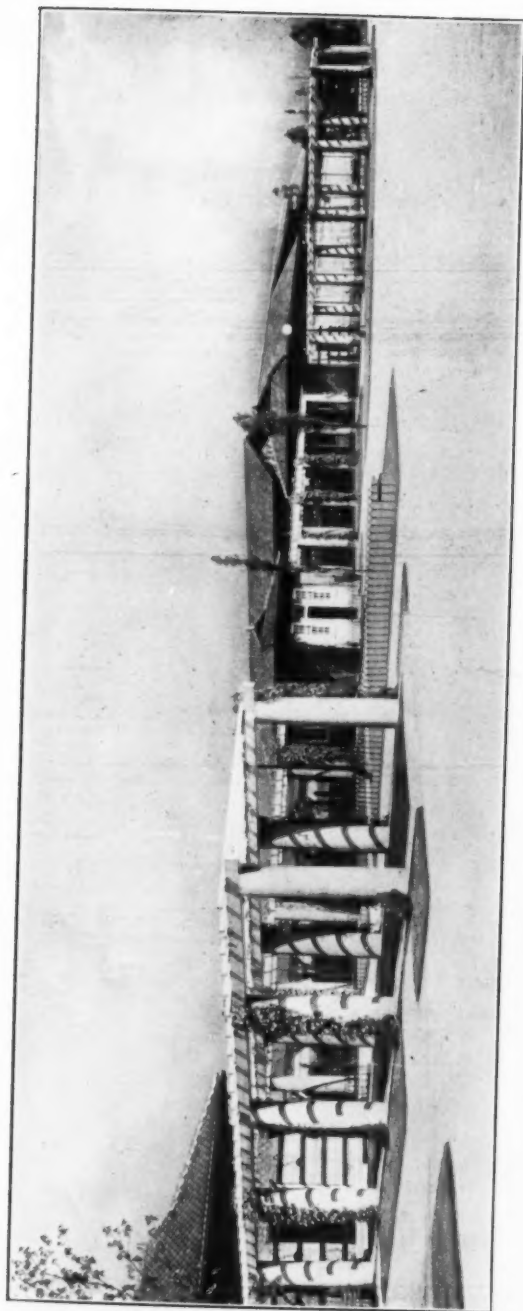
VIEW TOWARD BASIN.



Chicago, Ills.

PARKSIDE VIEW—RECREATION PAVILION IN GARFIELD PARK.

W. C. Zimmermann, Architect.



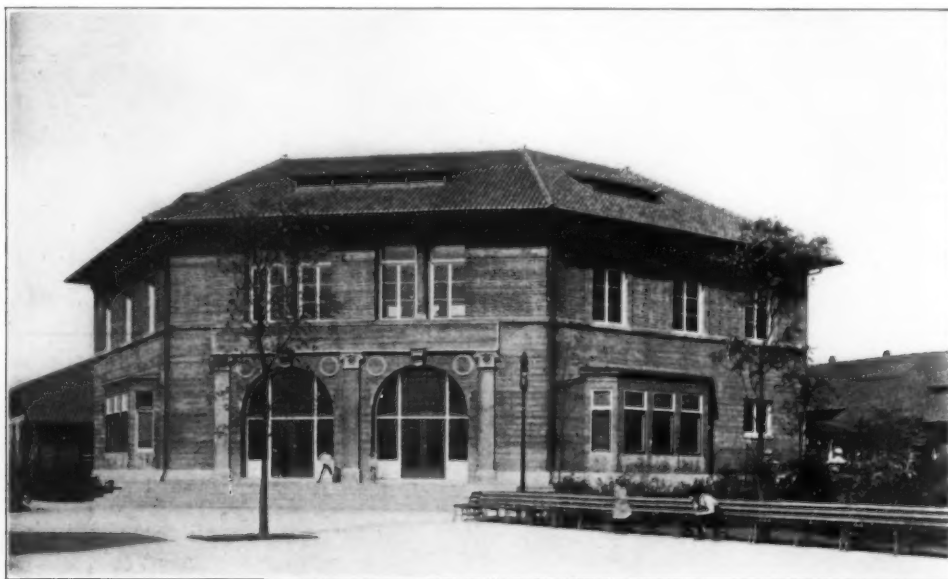
Chicago, Illa.

PARK BUILDING IN SHERMAN PARK

D. H. Burnham & Co., Architects.

erected, had been made the culminating feature of an architectural lay-out of the immediate natural surroundings. Nothing could be more ineffective and dull than the manner in which the Metropolitan Museum of Art has been situated and approached; and the Metropolitan Museum is only one of a number of such instances. The improved methods of landscape architecture which are being so generally used on private estates have as yet found but few illus-

trations in the designing of our public parks and school houses as it is in our public squares. The effect of a good building, in which an untrained boy studies or plays, is far more insidious than is that of some imposing, but remote, public monument. The young people of Chicago spend many of their happiest hours in and around the buildings which are illustrated herewith; and such surroundings cannot fail in the long run to make for a higher standard of public and private taste.



PARK BUILDING IN ARMOUR SQUARE.

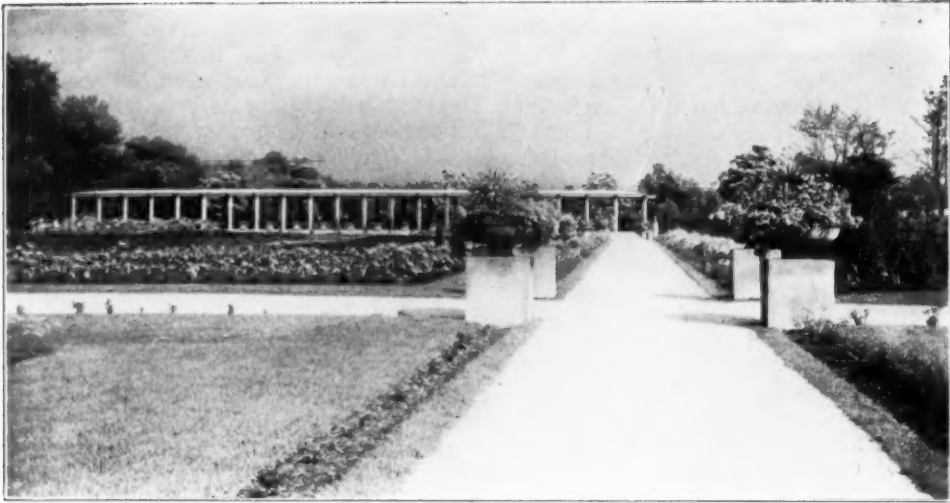
Chicago, Ills.

D. H. Burnham & Co., Architects.

trations in the designing of our public parks.

In this respect Chicago is palpably in advance of New York. The buildings which have been erected in the new parks by the several boards have been entrusted to architects in good standing; and these buildings have been made the feature of an interesting lay-out of the immediate natural surroundings. The Architectural Record presents herewith a number of pictures which will indicate the architectural interest of some of this work; and it cannot be too often repeated that good architectural design is of quite as much importance in our

The buildings erected in the smaller parks on the South Side are uniform in material and structure, and are very similar in design. Messrs. D. H. Burnham & Co., to whom the planning of all of this work was entrusted, are to be congratulated on the good sense and skill with which their task has been performed. Their problem was to erect in each one of these small parks a group of buildings which would possess architectural interest and propriety, without requiring the expenditure of very much money; and they have been entirely successful in meeting the conditions of this problem. The buildings have been



GARFIELD PARK—LANDSCAPE TREATMENT LEADING UP TO SHELTER HOUSE.
Chicago, Ills. Jens Jensen, Architect.



DETAIL OF SHELTER HOUSE SHOWN ABOVE.
Jens Jensen, Architect.

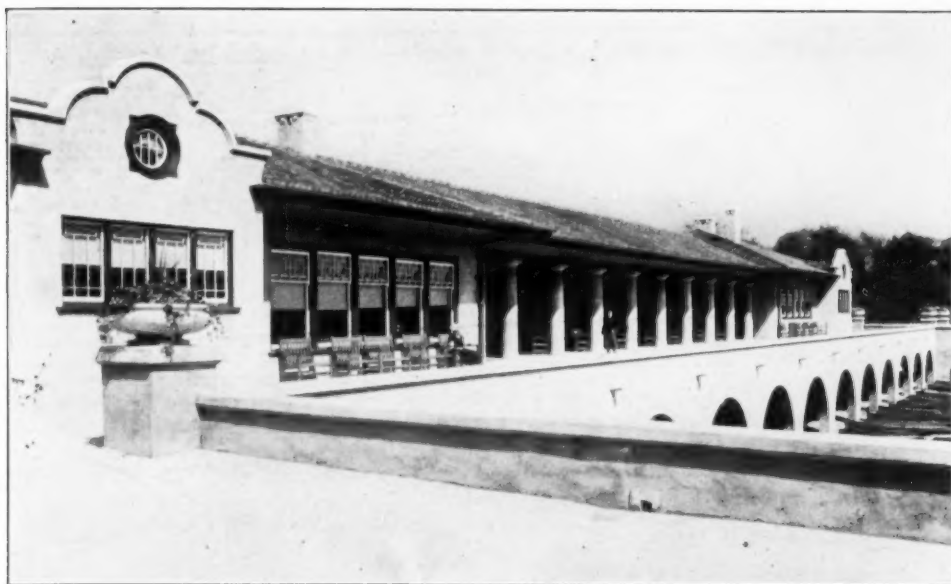
erected of concrete, and the tiled roofs with which they are crowned have been designed with a heavy overhang. Their general effect is, consequently, Spanish, and this effect is carried through all the details of the plan and the design. Ornament has been sparingly used, and when used it has been actually incorporated in the walls of the structure. The designs, that is, were all worked up in the wooden moulds; and they were, consequently, set in the cement. Of course, ornament obtained in such a manner must be simplified to the last degree, and must also be somewhat rough in execution. But extreme simplicity is the greatest virtue which buildings of this kind can possess, and the lack of ornamental refinement is assuredly no fault. These popular club houses had to be interesting and attractive, while at the same time being inexpensive; and the architects assuredly selected the best method of making them interesting at a small cost. The interiors have been subjected to a similar, but a less successful, treatment. In most cases nothing has been done to make them look attractive, except to paint the walls; and it must be admitted that the painted surfaces have not prevented the assembly rooms from remaining a tolerably dreary set of apartments. Their appearance will certainly do nothing to encourage gayety on the part of the people who use them; and inasmuch as they are occupied in part for festive gatherings, it is to be hoped that some day enough money will be appropriated to make them look a little more cheerful.

No scheme of decoration could or should be carried very far, because these rooms get hard usage, and because an external simplicity is as necessary in the interior as it is in the exterior of such buildings. But something should be done to make them look a little less forlorn—something corresponding to the simple mouldings, pilaster strips and ornamental patterns which have been so successfully used on the exterior walls.

The æsthetic emptiness of some of the rooms is, however, only a small blemish. In all the more essential respects these buildings have been admirably designed

to fulfill an admirable purpose. Inasmuch as they are intended for popular use, and they had to be inexpensively built, it would have been very easy to make them look like charitable institutions—which is precisely what they are not. They are paid for out of funds derived from taxation, and the people who use them are getting the benefit from a wise expenditure of public money. They are entitled to club houses and grounds which are comely as well as serviceable; just as they would try (unsuccessfully, of course) to make a club house which they built themselves comely as well as serviceable. What they are entitled to in this respect they have obtained. These recreation buildings have been planned and designed with a propriety which is the architectural expression of a liberal and constructive social spirit.

The buildings, illustrated herewith, erected in Douglas, Garfield and Humboldt parks, were intended for a somewhat different purpose than those erected in the smaller parks on the South Side. The latter are popular club houses, in which the young people of Chicago can enjoy all kinds of athletic sports and all kinds of social recreations. The former are rather by way of being casinos, and have their analogies in the pavilions which a rich man might erect upon the shores of some small lake situated on his property. They are intended, moreover, not merely for the very poor, but for all sorts and conditions of people; and the means of amusement which they offer in the way of boats and restaurants, can be a source of income to the Park Board. They are, consequently, more elaborate in plan and design, and are constructed of more expensive materials; and they are much the best buildings of this kind which, so far as we know, have been built in the United States. They are not cheap and flimsy structures, such as would be erected on some private picnic grounds for the entertainment of the public. They are substantial buildings, surrounded by appropriate schemes of landscape gardening, festive in appearance, and carefully planned for the accommodation of large crowds of plea-



DETAIL OF BOATHOUSE IN DOUGLAS PARK.

Chicago, Ills.

W. C. Zimmermann, Architect.

sure-seekers. When such buildings as these are compared with the casino in Central Park, New York, one begins to appreciate the progress which is being made in American architectural design.

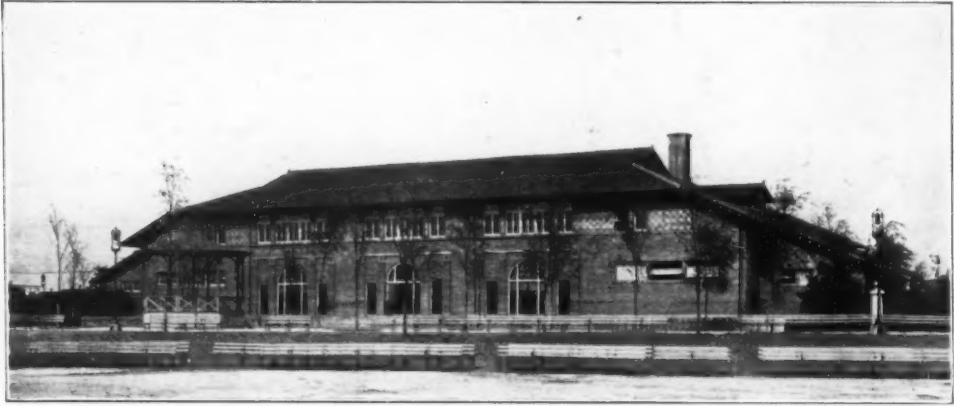
Different as the buildings in Douglas, Garfield and Humboldt parks are in detail and appearance, they are all essentially alike in plan and general manner of treatment. They are situated on a body of water with a stone terrace, im-



THE BOATHOUSE IN DOUGLAS PARK FROM ACROSS THE LAKE.

Chicago, Ills.

W. C. Zimmermann, Architect.



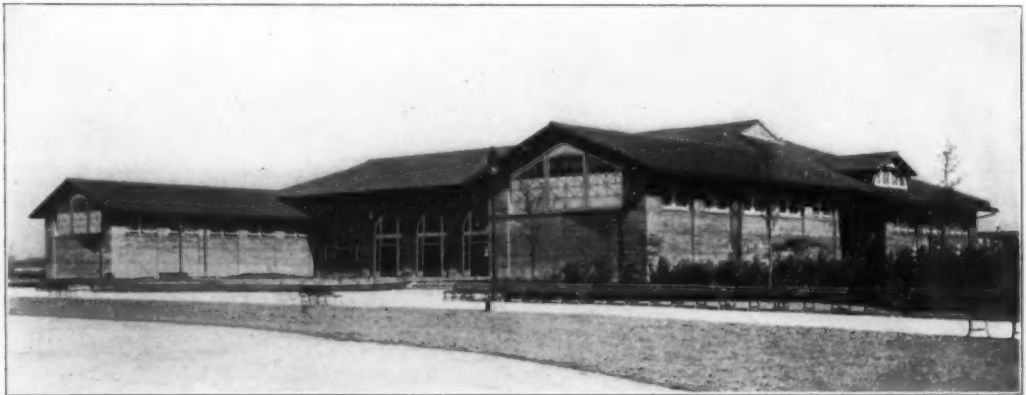
Chicago, Ills.

HAMILTON PARK.

D. H. Burnham & Co., Architects.

mediately overlooking the pond. If the ponds are used for boating, as they are in two cases, the boats are reached on a lower level than the terrace, through the arches which support it. The people, consequently, who are enjoying a meal or a lookout in the building or on the terrace are not troubled by the coming and going of the boatmen. All of these buildings are long, low structures, approached through formal courts, and thrown open in their central division to promote the free movement of people who wish to pass through to the other side. The kitchens, the enclosed dining rooms, and, in general, the portions of

the building devoted to service are situated at either end. This plan lends itself not merely to a convenient handling of the crowds of pleasure-seekers, but also to an appropriate and interesting architectural effect. It should be remarked, also, that each one of these buildings has its formal garden, in which people may sit and walk and enjoy the flowers, and which have been made tributary to the whole architectural scheme. Most assuredly Chicago is to be congratulated upon the possession of parks which are being adapted to popular entertainment in such a sensible and architecturally effective manner.



PARK BUILDING IN BESSEMER, SOUTH CHICAGO.

D. H. Burnham & Co., Architects.



FIG. 1. "LES CHEVAUX D'APOLLON," BY ROBERT LE LORRAIN.

The House of the Four Cardinals

Of the many quarters of Paris where historic houses are to be found, and perhaps no city in the world is wealthier in ancient buildings, the Temple quarter undoubtedly possesses the greatest charm. It is a quarter of old houses with high-pitched roofs, spacious courtyards and fine staircases, houses which, in spite of their weather-beaten appearance, still retain something of their former grandeur, either in their elegant wrought-iron balconies, their massive doorways or their sculptured pilasters; a quarter of narrow streets and still narrower *ruelles*, formerly inhabited by the cream of French society, but now entirely given up to commerce. As you

walk along its fascinating thoroughfares—the Rue de Sévigné, or the Rue des Francs Bourgeois, the Rue Vieille du Temple, or, it may be, the Rue des Tournelles—it is easy to recognize the old homes of the aristocracy; for they have a stateliness which is wholly lacking in the modern buildings of the neighborhood, notwithstanding that, in the majority of cases, courtyards are encumbered with wagons and merchandise, and entrances are crowded, at noon, with workmen and workgirls. Every twenty yards or so you meet these monuments of the 17th or 18th century, and the recollection of a name or a date connected with their history carries you back

to those frivolous but delightful eras. Here, in the Rue de Sévigné, is the gem of them all—the mansion in which Mme. de Sévigné lived from 1677 to 1696—a fine specimen of Renaissance architecture which has escaped the sorry fate of less interesting dwellings of the quarter by being turned into a museum, the Musée Carnavalet. At no great distance away stand the Hôtel Soubise, now the National Archives, and the Hôtel de

the house of Mme. de la Motte at the corner of the same boulevard and the Rue Saint Gilles. And almost within a stone's throw is the square which was once the center of the best society of Paris, nay, of the world—the Place des Vosges, formerly the Place Royale. Under its solemn arcades are the entrances to many famous houses, such as the Hôtel Sully, the Hôtel Gueméné, the Hôtel Rotrou, the Hôtel Videix, and the



FIG. 2. THE "SALON DES SINGES," DECORATED BY CHRISTOPHER HUET.

Rohan, which was used as the National Printing Works for nearly a century. Farther afield you will come across two houses the occupants of which, at the end of the 18th century, were frequent visitors to the last named mansion. These are the Hôtel d'Orvillers, at the corner of the Rue Saint Claude and the Boulevard Beaumarchais, where Cagliostro and his beautiful wife, Lorenza Feliciani lived, and

Hôtel d'Aligre—deserted palaces which evoke the names of Mme. de Montespan, M. de la Rochefoucauld, La Trémouille, Lavardin, Lauzun and Condé.

Among these grand old buildings of the Temple quarter is one—the Hôtel de Rohan—which has particular interest for us, since its existence hangs in the balance. The National Printing Works is to be removed to more commodious buildings in the Rue de la Convention, at

Grenelle; and a special commission has been appointed by the Government to decide the fate of the historic house where French official documents have

four winds, as has happened so often in the case of ancient dwellings? Parisian archaeologists hope not, and are thinking of means by which it can be



FIG. 3. "LA BALANCOIRE."



FIG. 4. LES BULLES DE SAVON.

been printed for so many years. Will it be pulled down? Are the paintings and sculpture which ornament it to be torn from their setting and dispersed to the

saved. It has been suggested that the State and the city should share the land attached to the Hôtel de Rohan, using part as a site for much-needed additions

to the National Archives and part for the making of public gardens around the old mansion. One of the most congested districts of Paris, the Temple quarter, is badly in need of open spaces, and the carrying out of this suggestion would confer a great boon on the inhabitants. At the same time it would result in the preservation of a building which is interesting both historically and artistically.

The Hôtel de Rohan and the Hôtel Soubise, which cover almost the whole of the large piece of ground formed by

ings and the antiquated style of its architecture. He entrusted the work to Delamairie, a celebrated architect of the period, who had built the Hôtel de Duras and the Hôtel Pompadour, and the new house, the Hôtel Soubise, was completed before the prince's death in 1712. It was in this year that the same architect, employed by the prince's son, Armand Gaston Maximilien, Cardinal de Rohan, started building the Hôtel de Rohan, with its principal façade facing a large garden which was common to the two mansions. As soon as it was



FIG. 5. "LE COLIN MAILLARD."



FIG. 6. "LE CHIEN DRESSE."

the Rue des Archives, the Rue Vieille du Temple, the Rue des Francs Bourgeois, and the Rue des Quatre Fils have had so close a connection in history that to sweep away the one would be almost like doing an injury to the other. The land on which they stand was formerly the site of the Hôtel de Guise, which the Prince de Soubise, on purchasing it, decided to rebuild almost in its entirety, owing to the inconvenience of its build-

completed Armand de Rohan made it his official residence as Bishop of Strasbourg, and such it continued to be, under the name of the Hôtel de Strasbourg and Palais Cardinal, until the end of the 18th century. Until 1803 it was occupied in succession by four Rohans, all of whom, curious to say, were cardinals.

In addition to Delamairie, Armand de Rohan called in the assistance of Robert Le Lorrain, an eminent sculptor belong-

ing to the group of artists who had worked on the decorations at Versailles and Marly. Le Lorrain had also, between 1706 and 1712, decorated the Hôtel Soubise, and with such success that it was only natural he should be asked to contribute to the beauty of the new house. So, whilst the cardinal, who was an enthusiastic bibliophile, was enriching several rooms on the ground-floor of his palace with the splendid De

by the oppressive heat of the sun, have started off on a wild gallop in their master's absence. Eous dashes towards the earth; Phlegon proudly mounts towards the heavens; and Aethon, on the right, is about to flee when a young god seizes him by the mane. As to Pyrois, the central figure of this beautiful composition, he has momentarily stopped in his headlong course to refresh himself with a draught of the dew which a member of



FIG. 7. "LE MOULIN," BY FRANÇOIS BOUCHER.

Thou library, which he had purchased for 40,000 livres from President de Ménars, the sculptor set to work to decorate the pediment of his stables with that superb bas-relief—one of the glories of French sculpture—which can still be seen to-day as you enter the Hôtel de Rohan (see Fig. 1). The subject which Le Lorrain chose was Apollo's horses careering through the clouds. Aethon, Eous, Phlegon and Pyrois, made restive

Apollo's suite holds out in a large shell. "Les Chevaux d'Apollon," which measures 3 m. 70 cen. in height and 4 m. 50 cen. in breadth, was executed between 1712 and 1719. It is in an excellent state of preservation.

Notwithstanding the cardinal's appreciation of Le Lorrain's talent, there is reason to believe that Armand de Rohan had too great a love of books to possess a very pronounced taste for the arts. As

far as we know, "Les Chevaux d'Apolon" was the only notable work of art with which he beautified his palace. The fact that his library, under the care of Jean Oliva, the celebrated bibliographer whom he had brought from Rome after attending the Conclave of 1721, was a literary center for his *confrères* of the French Academy and other *savants* of the day was enough for him. It was his grand-nephew and successor to the Hô-

rated with extraordinary magnificence," and, after referring to their beautification with "paintings, gilding, mirrors, and furniture in accordance with the most modern taste," he mentions the names of Brunetti and Huet. This is almost proof positive that these two painters were employed by Cardinal de Soubise and not, as has been stated, by his predecessor. Christophe Huet's decorative panels in what is now known as



FIG. 8. "LA MARE," BY FRANCOIS BOUCHER.

tel de Strasbourg, Cardinal Armand de Soubise, who came into possession of the house in 1749, who was to embellish it with those exquisite paintings and decorations which are still to be seen in its rooms. The indispensable Blondel,* writing in 1752, tells us, in fact, that "since Monsieur le Cardinal de Soubise has occupied this mansion, all the rooms on the first floor have been newly deco-

rated with extraordinary magnificence," and, after referring to their beautification with "paintings, gilding, mirrors, and furniture in accordance with the most modern taste," he mentions the names of Brunetti and Huet. This is almost proof positive that these two painters were employed by Cardinal de Soubise and not, as has been stated, by his predecessor. Christophe Huet's decorative panels in what is now known as

*L'Architecture françoise, par J. F. Blondel. Paris: 1752-1756; 4 vols. in folio.



FIG. 9. CARDINAL DE ROHAN—MONTBAZOU'S CLOCK.

Chempêtre," "Le Chaudron," "Le Chien Dressé," "Le Charmeur," "Le Mât Horizontal" or "La Chandelle," and "Le Colin-Maillard"; the latter, which are decorated with quaint designs of creepers, cornucopias, garlands, butterfly wings and Chinese hats, "Les Bulles de Savons," "Tête-bêche," "La Balançoire," "Les Cartes," "Le Seut de Mouton," and "La Raquette" (see Figs. 3, 4, 5 and 6). The wainscoting is decorated with flowers, birds, creepers, shells and arabesques. Many mansions of the period were decorated with similar "Chinoiseries" and "Singeries." At the Château de Chantilly are some very fine examples of Huet's work. The late Duc d'Aumale was an enthusiastic admirer of this painter and particularly of the charming compositions in the "Salon des Singes." On the occasion of one of his visits to the National Printing Works, he said to the late M. Arthur Christian, who was then the Director of the Imprimerie Nationale, "I will give you 500,000 francs (\$100,000) for the Huets and 100,000 francs (\$20,000) for these two Bouchers!" "Go one better!" exclaimed the Director of the Imprimerie Nationale, laughingly. "Bid above the million and the Hôtel de Rohan is yours. You will have saved it!" Unfortunately the duke did not fall in with the suggestion, for had he done so Paris would, in all probability, have inherited this fine old house from him, just as the Institute of France has inherited his château.

The two pictures by Boucher, which were evidently ordered by Cardinal de Soubise, since they are dated 1751, are among the treasures of the Hôtel de Rohan. These two charming landscapes (see Figs. 7 and 8) were over the door of the bedroom—the only one in the house, according to the minute description which is given by Blondel. The fact that landscapes do not dominate in the work of the *peintre des Grâces* makes these pictures particularly interesting. Between 1740 and 1751 Boucher painted many rustic scenes, his taste for nature, as seen through the eyes of a follower of Poussin, dating from the time he became attached to the Beauvais tapestry manufactory. One of his pupils, Jacques

Nicolas Julliar, has placed the fact on record in a petition which he drew up on May 19th, 1749, asking to be sent to Rome to study art. He states that he has given special attention to landscape painting, "and this at the advice of M. Boucher, who had pointed out to him that landscape painters were scarce in France, especially those who could produce works for the King, either tapestries, decorations, or other paintings

"**

Four other pictures at the Hotel de

Constantin de Rohan-Montbazon, who, before joining the Church, had been a Knight of Malta and a captain in the navy. It is difficult to say what part he played in beautifying the mansion. As regards mural and other decorations, probably little required doing, and he doubtless, therefore, did no more than refurnish the rooms, or some of them. Were not the two superb pieces of furniture which used to stand in the *cabinet* of the former Director of the Imprimerie Nationale made to his order? Certain



FIG. 10. CARDINAL DE ROHAN—MONTBAZON'S TABLE.

Rohan also deserve brief mention. These are J. B. M. Pierre's decorations inspired by mythological subjects: "Neptune Subduing the Winds," "Jupiter and Juno," "Vulcan Presenting the Arms of Achilles to Venus," and "Achilles Receiving His Arms from the Hands of Venus." They were formerly above the doors of the Grand Salon. Two of them are still there; the others are in one of the Director's private rooms.

After the death of Cardinal Armand de Soubise, the Hôtel de Rohan was occupied by his cousin, Cardinal Louis

details in their ornamentation would lead one to think so; they have so distinct a reference to some one who had followed a military and naval calling.

The more important of these articles of furniture is a clock, 2 m. 55 cen. in height, ornamented with massive pieces of sculpture in ormolu, and attributed to one of the sons or pupils of Boule. The white enameled dial (see Fig. 9), on which are engraved the words "Le Bon, à Paris," is encircled by a thick band of gold, at the bottom of which, on a blue enameled plate, the name "Le Bon" is repeated. This is surmounted

*National Archives, oe, 1922.

by a figure of Fame, blowing a trumpet and supporting a shield, above which a Cupid in tears, driven away by the hours, takes his flight. Below the dial a partly nude figure of Time is represented weighing the hours. Immediately underneath are the heads of two children, who are raising a tempest with their breath, the wind and clouds enveloping them being an evident symbol of the stormy days of life. The clock case, which is made of inlaid ebony, is ornamented at the sides with foliage. The lyre-shaped front has a variety of orna-

dinal Louis Constantin (see Fig. 10). It is principally decorated with foliage, but the two long sides bear sculptured designs of plants and shells on which, placed crosswise, are a trident and an oar.

With Cardinal Louis Constantin's death in 1779 we may look upon the artistic history of the Hôtel de Rohan as definitely closed. His successor in the House of the Four Cardinals was not a man who troubled himself much about art, and even had he possessed a taste for it it is doubtful whether he could



FIG. 11. A CORNER-PIECE OF THE CORNICE IN THE GRAND SALON.

ments, all referring to the sea; an unfurled flag, surmounting the prow of a vessel; two dolphins holding urns from which water is abundantly pouring; a crab, etc.

Two duplicates of this richly decorated and beautifully proportioned work of art are known to exist. One is in a private collection in Paris, and the other is owned by a wealthy American collector.

A table made of dark wood, similarly richly ornamented with ormolu, is the other piece of furniture which has been handed down to us from the days of Car-

have found time, in his superficial and agitated existence, to add to the beauty of the palace which he received from his uncle. Yet of all the members of the great Rohan family the thoughtless, credulous and ambitious Cardinal Louis René Edouard de Rohan-Guéméné is undoubtedly the best known. His gay and brilliant life in Vienna as French Ambassador; his intrigues to win the favor of Marie Antionette, lost through the hatred which her mother, Maria Thérèse, showed towards him; his relations with Mme. de la Motte and Cagliostro; and, finally, his implication in the Diamond

Necklace scandal, which had such an effect in influencing men's minds against the monarchy and put him under a cloud for the remainder of his life, have made him one of the most fascinating figures in French history. The life of the man who was elected a member of the Académie Française at the age of twenty-seven, and who, with all his faults, was generous, witty and strong in the hour of adversity was a romance from beginning to end. But before relating some of the many romantic scenes of which the Hôtel de Rohan was the stage during his lifetime, it will be well to describe its present state, because, in several details,

trumpet to the notes of which she appears to be listening. Another represents a king, dressed in antique fashion, whose left hand is stretched out towards a nude child, who is also blowing a horn. The subject of the third is a bacchant, holding a thyrsus, turned towards a faune seated on his right; and that of the fourth a partly nude personage, who appears to be conversing with a child standing in front of him with a lyre. The walls of this fine room were formerly covered with silk, but this has been removed, in addition to the wainscoting. On the other hand, two of its doors, with their elegant mouldings and beautifully



FIG. 12. A PORTION OF THE CORNICE OF THE GRAND SALON.

it is as it was in the days when this Prince of the Church left it for the Bastille.

The mansion formerly possessed a grand staircase, but this has been destroyed. Other structural changes have also been made in the case of the rooms, the dining-room on the first floor now forming two rooms. The Grand Salon still retains its original cornice, a beautiful piece of work with massive corner-pieces, on which allegorical subjects stand out in relief on a gold ground (see Figs. 11 and 12). On one of these cartouches is represented a goddess wearing a rustic hat. In one hand she holds a flute, in the other a shepherd's crook. At her feet is a child, playing a

chiselled locks, still remain (see Fig. 13). The "Salon des Singes" and its well preserved decorative paintings by Huet I have already described, so we can now pass on to the historical events which took place in these ancient rooms.

Prince Louis' relations with the adventuress Mme. de la Motte and the charlatan Cagliostro, and the circumstances under which he came to be their dupe in the Diamond Necklace affair, cannot be thoroughly understood without some explanation of his state of mind about the year 1777. A Cardinal and Grand Almoner of France—one of the highest positions at the Court—he was eaten up with an ambition to become a second Richelieu and reign over France. An

obstacle, however, stood in his way—the Queen, whose mind had been poisoned against him by her mother, the great Empress of Austria. To regain the good graces of Marie Antoinette was the one object of his life. He wrote her letters which were never answered, or even read, and he endeavored to win her favor through the mediation of persons, including her own brother, who were on terms of the closest friendship with her. But all his efforts, owing to the intervention of the watchful Mercy-Argen-

that Cagliostro could manufacture gold and precious stones, and that he would make him one of the richest princes in Europe.* Thus, when Cagliostro enlarged the field of his operations by coming to Paris, he had a powerful friend in Cardinal de Rohan, who not only chose the house which he occupied in the Rue Saint Claude,† but furnished him with a second laboratory at the Hôtel de Rohan. Three or four times a week, at about the dinner hour, could the cardinal be seen entering the Hôtel d'Orvil-



FIG. 13. CHISELED LOCK ON ONE OF THE DOORS OF THE GRAND SALON.

teau, Maria Thérèse's agent, were in vain. It was then that he had recourse to the assistance of Cagliostro and Mme. de la Motte, who, in his or her own way, professed to aid him in the realization of his object.

The Cardinal had made Cagliostro's acquaintance at Strasburg, and the "Sicilian jail-bird," as Carlyle calls him, had gained such an ascendancy over his credulous mind that he fitted up an alchemist's laboratory at his residence, the Château de Saverne. He was convinced

that Cagliostro could manufacture gold and precious stones, and that he would make him one of the richest princes in Europe.* Thus, when Cagliostro enlarged the field of his operations by coming to Paris, he had a powerful friend in Cardinal de Rohan, who not only chose the house which he occupied in the Rue Saint Claude,† but furnished him with a second laboratory at the Hôtel de Rohan. Three or four times a week, at about the dinner hour, could the cardinal be seen entering the Hôtel d'Orvil-

*Baronne d'Oberkirch "Mémoires."

†G. Lenôtre, "Vieilles maisons, vieux papiers," 1st Series. Article: "La Maison de Cagliostro."

Diamond Necklace scandal, evidence preserved in the National Archives, that we are able to describe Cagliostro's ceremonies. On her second visit to the Hôtel de Rohan (a preliminary séance had been held there some days before with the object of proving her innocence, one of the indispensable qualifications of a clairvoyante, the others being, according to Cagliostro, that she should be born under the constellation of Capricorn, and possess blue eyes and delicate nerves) she found the cardinal and the magician waiting for her in a room in which, on a table, were two lighted candles and a large globe filled with water. After she had put on a little white apron, on which was a silver star, they ordered her to approach the table, gaze into the globe, and say if she saw the figure of the Queen. At the same time Cagliostro made magical signs with a sword behind a screen, and called upon the Great Copt and the angels Raphael and Michel. Mlle. de la Tour, who saw nothing at all, replied, in order to "rid herself of them," that she could see Marie Antoinette distinctly. On another occasion she was introduced into a room brilliantly illuminated with candles, her dress this time consisting solely of a long white smock and a blue scarf. On the table, in addition to the globe of water, were a number of "petite bonshommes" and magical signs—statuettes of Isis and the ox Apis, and Egyptian hieroglyphics. Asked if she could see a white lady in the globe, and whether this lady resembled the Queen, the girl replied in the affirmative. Cagliostro then made her repeat his invocations to the Great Copt and the Angel Gabriel, and informed her that she would see the Cardinal on his knees, holding a snuffbox in which was half a crown. Mlle. de la Tour replied that she could indeed see the Cardinal in such a posture. Whereupon Cardinal de Rohan declared, in the most animated manner, that it was "incredible and extraordinary." He had the air, observed Mlle. de la Tour, of being "filled with joy and satisfaction."

Some time later, on January 31, 1785, the Cardinal consulted Cagliostro on the subject of the Diamond Necklace, which

Mme. de la Motte, who had won Prince Louis' heart at the Chateau de Saverne, had persuaded him the Queen wished to purchase, unknown to the King, from the jewelers Böhmer. The conditions under which the necklace was to be delivered had been settled two days before. The price was to be 1,600,000 livres (\$320,000), payable in four quarters, every six months, the first payment of 400,000 livres (\$30,000) being made by the Queen on August 1, 1785. The jewel was to be delivered at the Hôtel de Rohan on February 1st. The Cardinal himself put these conditions on paper and communicated them to Mme. de la Motte, so that they could be submitted to Marie Antoinette and approved by her. On January 30th, Jeanne de Valois again called at the house in the Rue Vieille du Temple. She stated that the Queen agreed to the bargain, but objected to signing any document. The Cardinal, however, insisted, so, on January 31st, Mme. de la Motte brought him the conditions of sale with the forged signature, "Marie Antoinette de France."* But Louis de Rohan, persuaded though he was that the services which he was rendering the Queen would definitely regain her favor, could do nothing without first consulting his faithful Cagliostro, who, on his return from a visit to Lyons, proceeded to consult the spirits. "The necromancer," writes Abbé Georgel in his *Memoirs*, "stepped on to his tripod. The Egyptian invocations were pronounced at night in the Cardinal's own drawing-room, which was illuminated by a large number of candles. The oracle, inspired by his familiar demon, declared that the negotiation was worthy of the prince, that it would be entirely successful, that it would affix a seal on the Queen's goodness and would herald the dawn of the auspicious day on which, for the happiness of France and humanity, the rare talent of Monsieur le Cardinal would be revealed."

It would be somewhat beyond the scope of this article to relate all the intricate details of the "Affaire du Collier," so I shall touch merely on those which

*Frantz Funck-Brentano, "L'Affaire du Collier," d'après de nouveaux documents, etc.

have a direct connection with the House of the Four Cardinals. In the first place, it is interesting to know that this wonderful necklace, which was shortly afterwards to be broken up and sold by Mme. de la Motte and her husband, was handed to the Cardinal de Rohan on February 1, 1785; and it does not require a great effort of the imagination to picture him, perhaps at that very table which stands to-day in the *Imprimerie Nationale*, admiring the fire of its diamonds. The next act in this great historical drama was his arrest at Versailles on August 15th of the same year. He was allowed to sleep that night at his mansion in the *Rue Vieille du Temple*. On the afternoon of the 16th he was seen at his drawing-room windows, overlooking the large gardens between the *Hôtel Soubise* and the *Hôtel de Rohan*, playing with his monkey. Towards evening the Marquis de Launey, Governor of the Bastille, came to make him prisoner, and at half-past eleven the Cardinal, in a closed carriage, crossed the draw-bridge of the fortress.

Cardinal de Rohan was to return, after his acquittal, to the *Rue Vieille du Temple*. A large crowd collected, early on the morning of June 2, 1786, around his palace, and he was forced to appear at its windows in answer to the cries of "Vive le Parlement! Vive le Cardinal! But he did not stay there long. Three days later, exiled to the *Abbaye de la Chaise-Dieu*, he took his departure, and at this point he passes out of our history.

We have now almost reached the period at which the *Hôtel de Rohan* became the *Imprimerie Nationale*. On August 13, 1807, some four years after Cardinal de Rohan's death, the princes of the house of Soubise-Guéméné were dispossessed of their property, and by a decree of March 6, 1808, the *Palais Cardinal* and the *Hôtel de Soubise* were set apart, respectively, for the use of the National Archives and National Printing Works. At that time the *Imprimerie Nationale* occupied the *Hôtel Penthièvre*, now the Bank of France. By the end of November, 1809, it was in its new quarters, the cost of transferring its machinery, etc., amounting to 48,000 francs

(\$9,600). Since then the works have several times changed their name. Under the Restoration they were called the *Imprimerie Royale*, after 1830 the *Imprimerie du Gouvernement*, in 1848 the *Imprimerie Nationale*, after the Coup d'Etat the *Imprimerie Impériale*, and after the 4th of September once more the *Imprimerie Nationale*. With the various political changes which have taken place during the last ninety-five years the National Printing Works have been the scene of many interesting though minor events of history. The building still exists where the famous proclamations of the 2d of December announcing the dissolution of the Assembly were composed. Surely printers never worked under more abnormal conditions than those workmen on that morning of the Coup d'Etat! Ordered to set up the proclamation, they flatly refused, and attempted to leave the works. But M. de Saint George made them prisoners and marched them off to their cages under an escort of gendarmes. And thus, menaced with loaded pistols, they set up the white poster which on the morrow informed the inhabitants of Paris that the Assembly was dissolved and the Republic virtually dead.

It is for the recording of historical events, however, rather than for those events themselves, that the *Imprimerie Nationale* is famous. Books in every language under the sun, decrees innumerable, and State Bonds by the million have been poured out by its presses. Every year it prints, in bulk, the equivalent of three to four million volumes; and it is owing to the enormous annual increase in its output that it is removing to its new quarters in the *Rue de la Convention*. In 1885 it printed 162,499,155 sheets; in 1895, 183,469,283; and in 1903, 272,056,656. In other words, its output has almost doubled in nineteen years. As I have already said, the National Printing Works of France have produced countless volumes of history. State institution though it be, it executes orders given by foreign governments or private individuals. Many a European Power has felt the need of a similar printing works, where documents could

be printed in secret, and has had recourse to the Imprimerie Nationale of France. For instance, at the time of the conflict between the United States and England over the "Alabama" question, the British Government had the huge volumes containing the history of the incident set up and printed in the Rue Vieille du Temple. The work was done under the very eyes of the members of an English delegation, and with such expe-

dition that Her Majesty's Government congratulated the officials of the works on the rapidity with which its commission had been carried out. On another occasion, the King of Prussia—the lettered brother of the future Emperor of Germany—got the Imprimerie Nationale to print the catalogue of Chinese books in the Berlin Library. A national printing works has reason to be proud over such commissions as these.

Frederic Lees.



St. Louis, Mo.

FERGUSON AND MCKINLEY BUILDING.

Eames & Young, Architects.

RECENT AMERICAN ARCHITECTURE

The Herter House, Santa Barbara, California

Delano & Aldrich, Architects

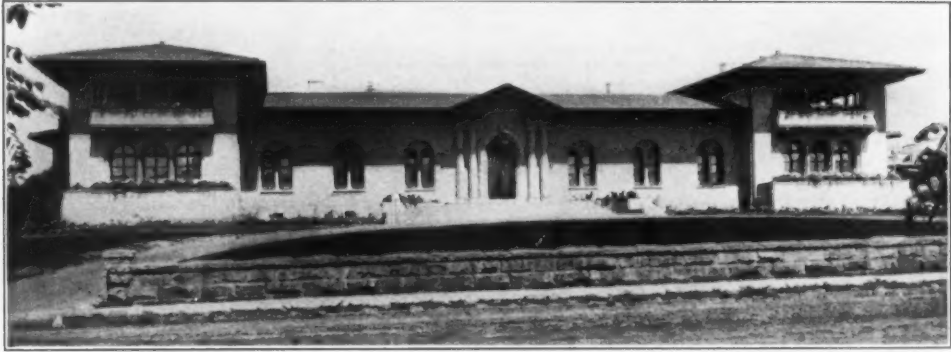
The plan of this house is developed directly from the requirements of an owner going from New York to Santa Barbara to live, and anxious to enjoy to the utmost the peculiar advantages of the Southern Californian climate. First of these in the mind of the owner is the possibility of practically living out of doors, in and around the *patio*, whose luxuriant gardens form the central feature of the house. Everywhere the floral growth which is one of the joys of California life is counted upon to add its note of color and gayety. It is not only in this *patio*, but also in the end balconies and in the two upper loggias, that masses and lines of flowers are used as part of the decoration of the house.

Around the *patio* the life of the house is centered. Rain and cold are unknown during the season in which this house is occupied, and for this reason the *patio* and its surrounding arcade are used almost like a great out-of-door room. The parts of the building which surround it protect it from the gaze of passers-by, for this house is built in the town itself, and the streets of Santa Barbara surround it on all four sides. Along the front run the rooms for entertaining, opening one from another, and at one end of them is the owner's private suite. Along another side is a service wing, and

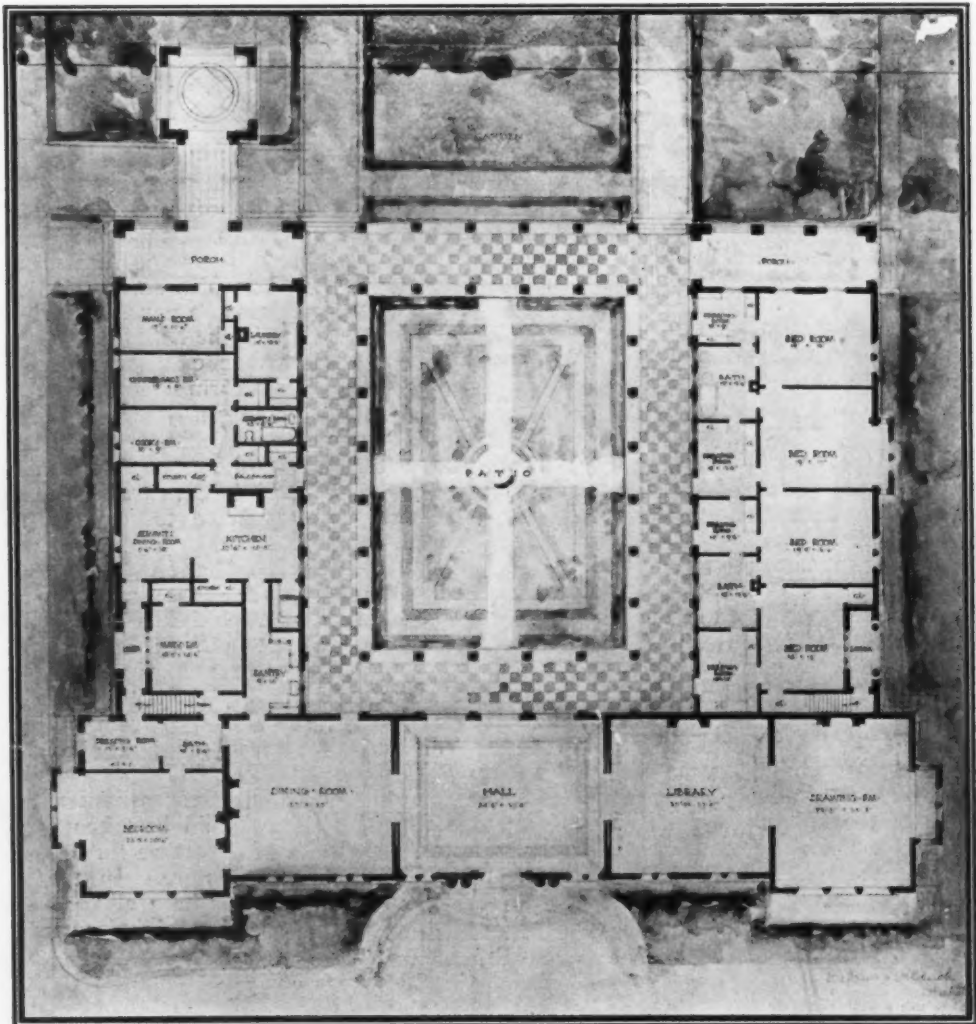
on the third a series of guests' rooms, with their dependencies. Communication between these various parts is furnished by the open arcades which surround the *patio*, whose gardens are constantly enjoyed by everyone in the house.

With regard to the exterior expression of this plan, its form and character, and the nature of the gently sloping land on which the house is built, have led to an accentuation of the horizontal lines to wide overhanging eaves and deep shadows. It is intended to treat with color decorations the door and window arches and the underside of the eaves.

All these things recall the architecture of southern Europe, which has furnished the motives of decoration; but there seems no reason for dragging in any reference to the hard-worked "Mission" style which was developed from other needs and through other and special means of construction. There seems no reason other than a purely sentimental one why this style should be taken for granted as a point of departure for modern Californian architecture. In these elevations the effort has been all to express, in a simple and straightforward manner, the individual plan and purpose of the house in terms of a more or less traditional style, and without conscious striving after originality.



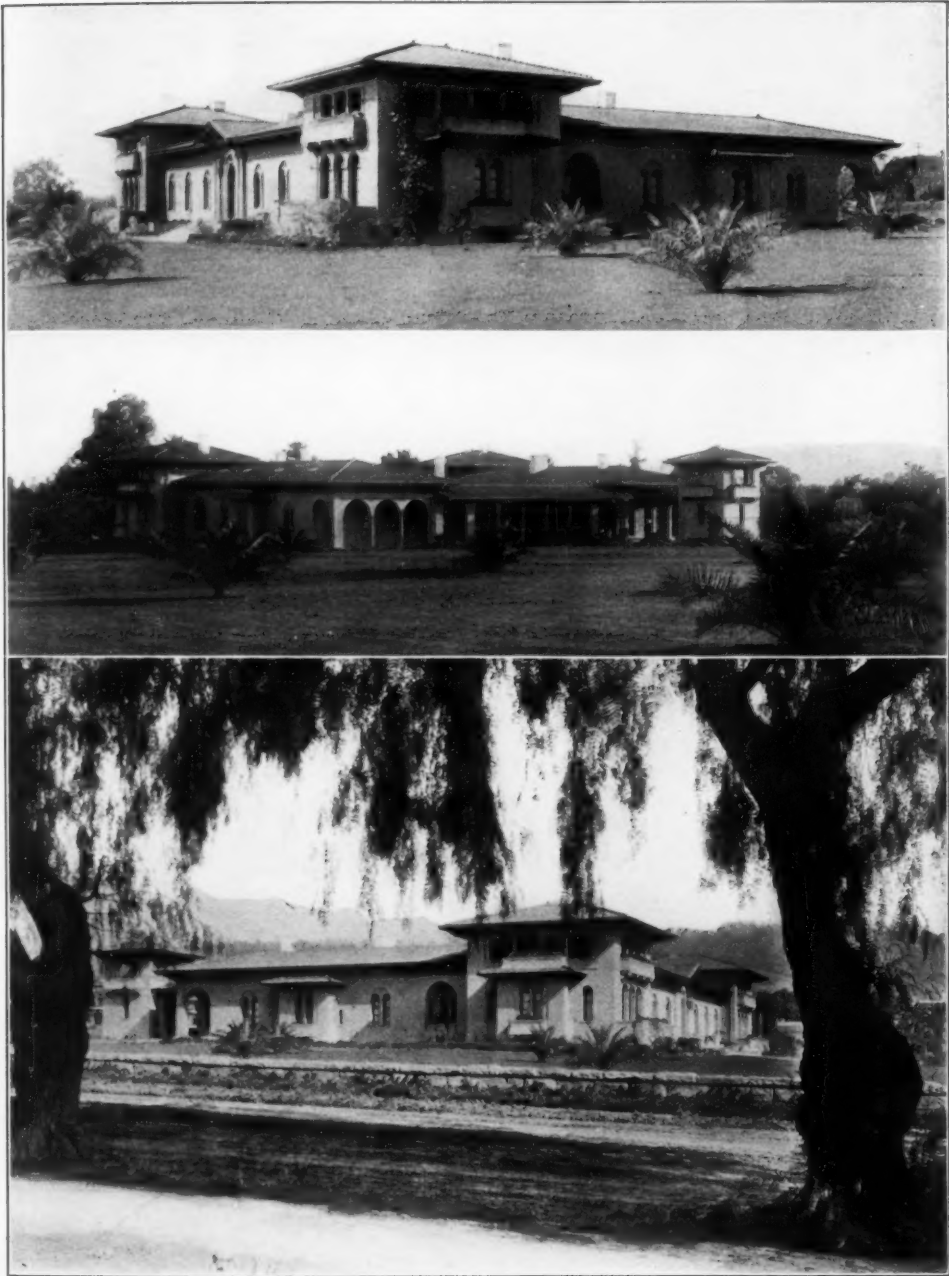
THE HERTER HOUSE—FACADE.



THE HERTER HOUSE—PLAN.

Santa Barbara, Cal.

Delano & Aldrich, Architects.



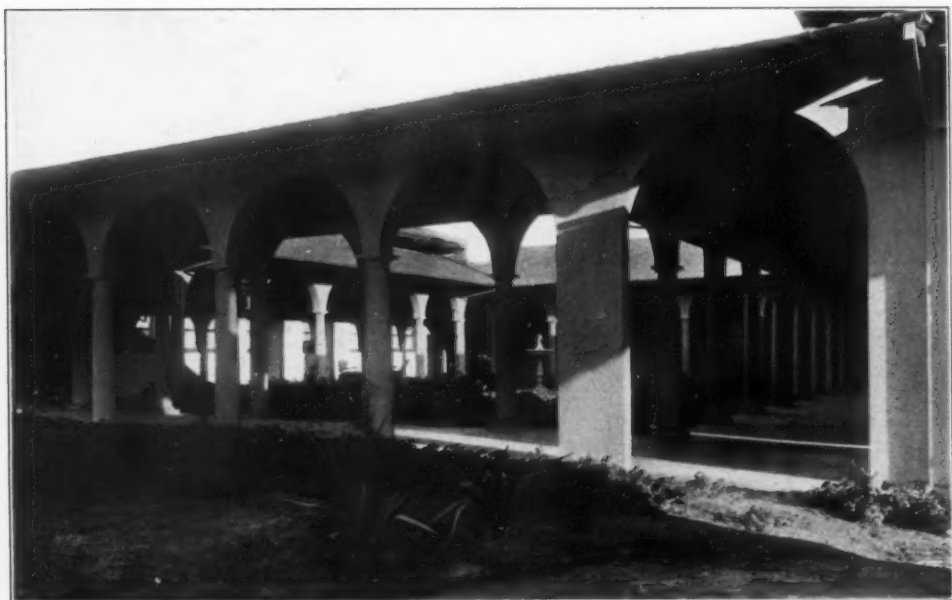
THE HERTER HOUSE—SIDE AND REAR VIEWS.

Santa Barbara, Cal.

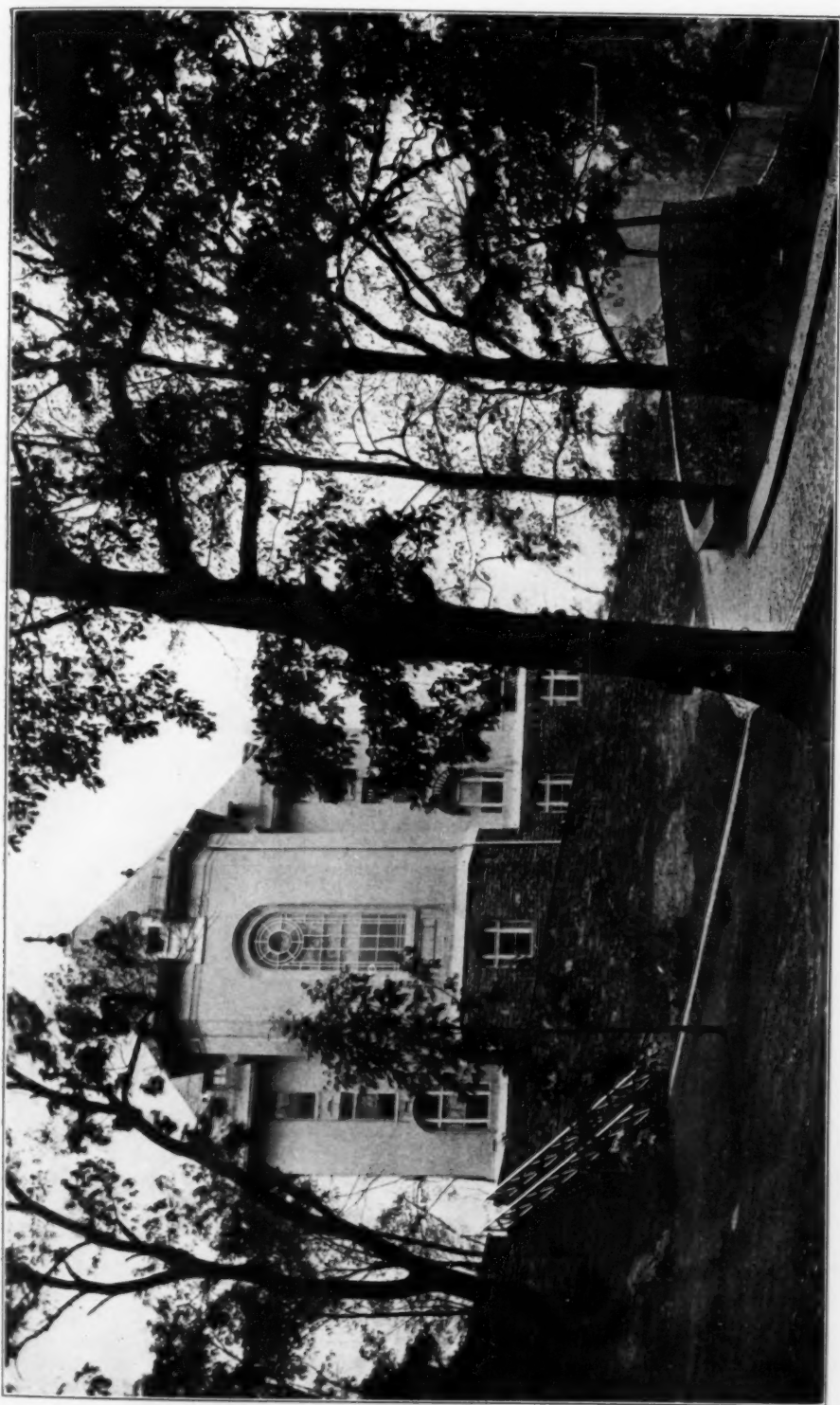
Delano & Aldrich, Architects.



VIEW IN THE PATIO.



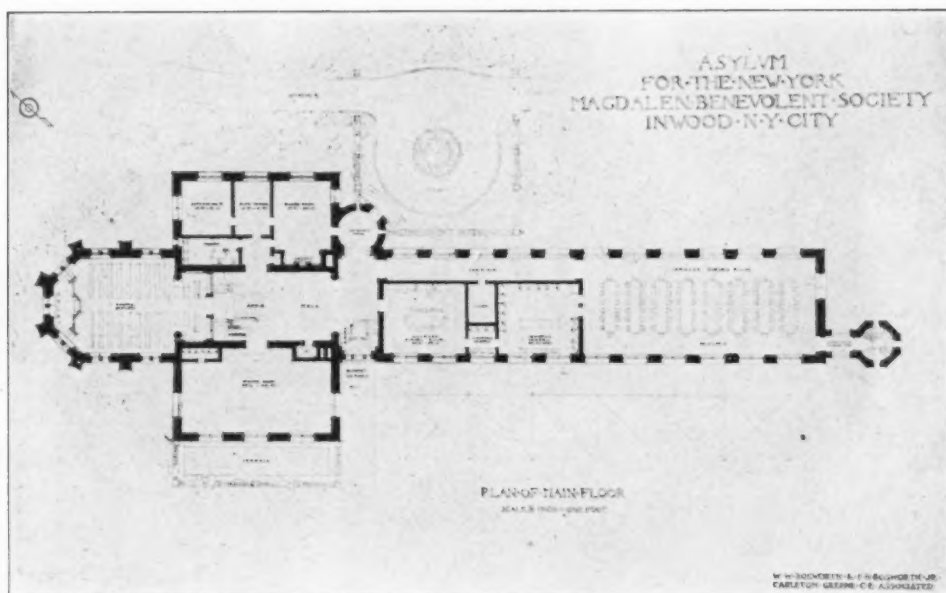
THE HERTER HOUSE—LOOKING INTO THE PATIO FROM THE REAR.
Santa Barbara, Cal: Delano & Aldrich, Architects.



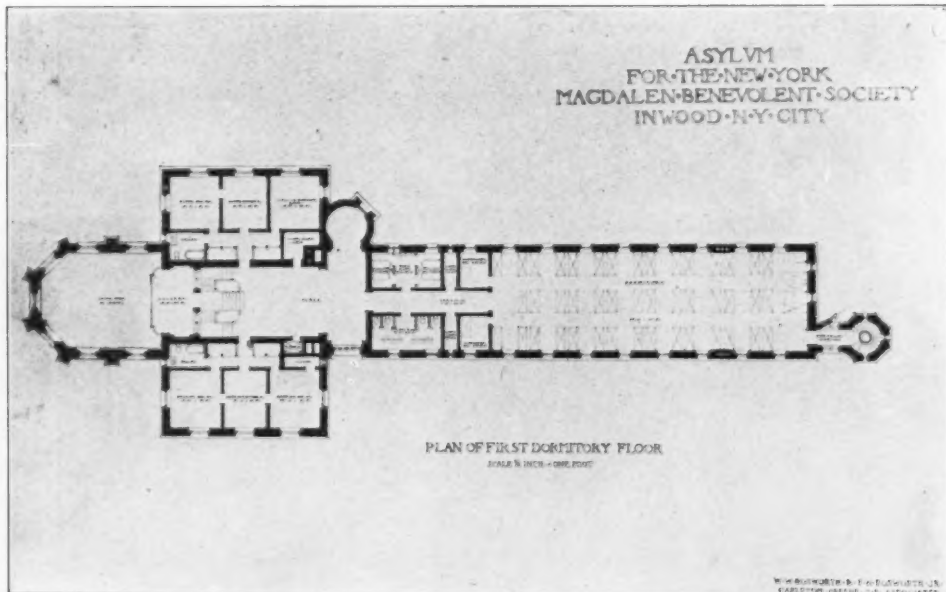
ASYLUM FOR THE NEW YORK MAGDALEN BENEVOLENT SOCIETY.

Inwood, New York City.

W. W. Bosworth and F. H. Bosworth, Architects.
Carleton Greene, C. E., Associated.



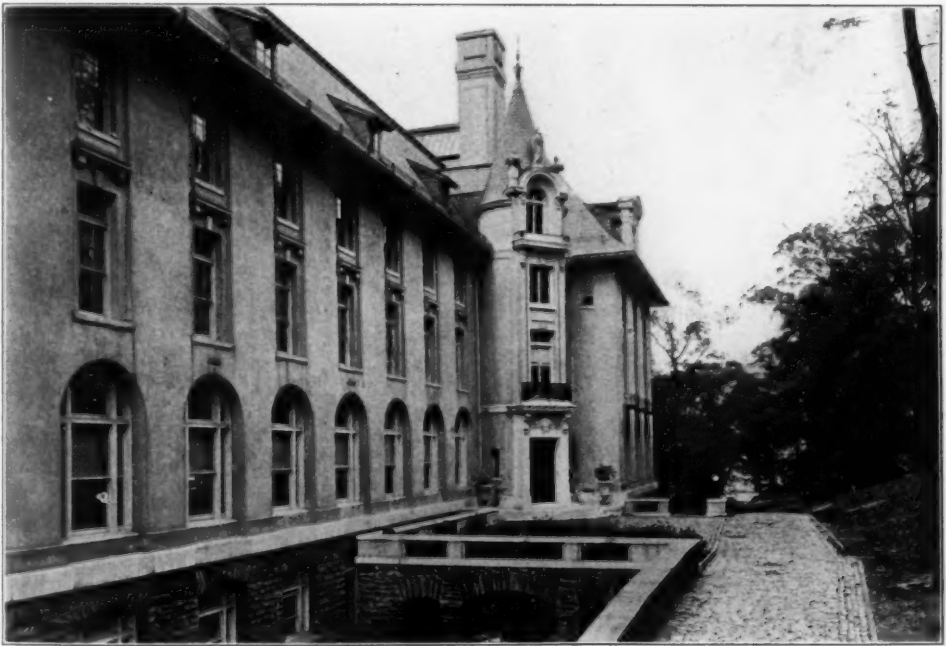
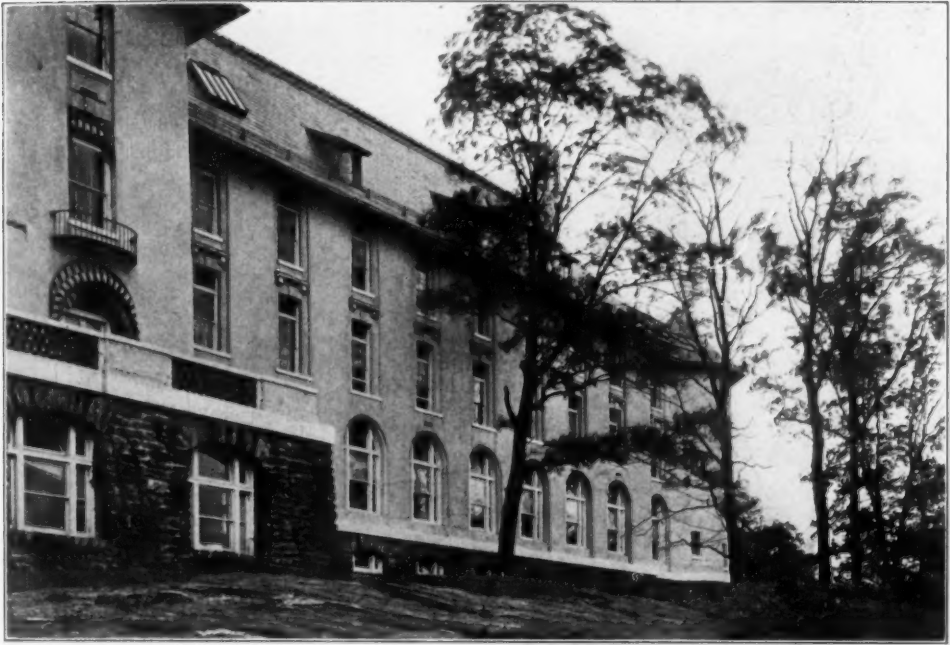
MAIN FLOOR PLAN.



FIRST DORMITORY FLOOR PLAN—ASYLUM FOR THE NEW YORK MAGDALEN BENEVOLENT SOCIETY.

Inwood, New York City.

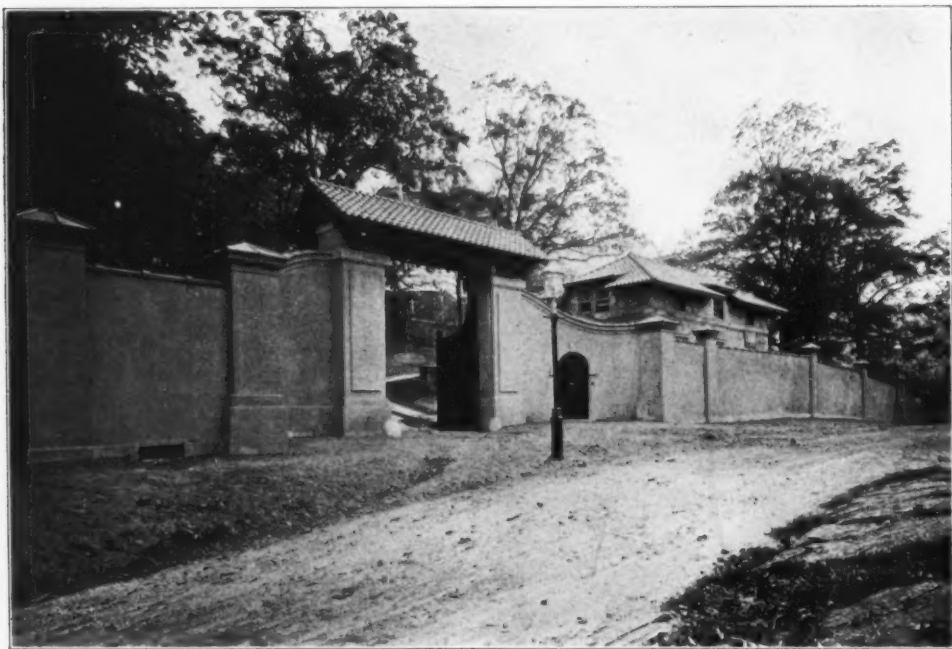
W. W. Bosworth and F. H. Bosworth, Architects.
Carleton Greene, C. E., Associated.



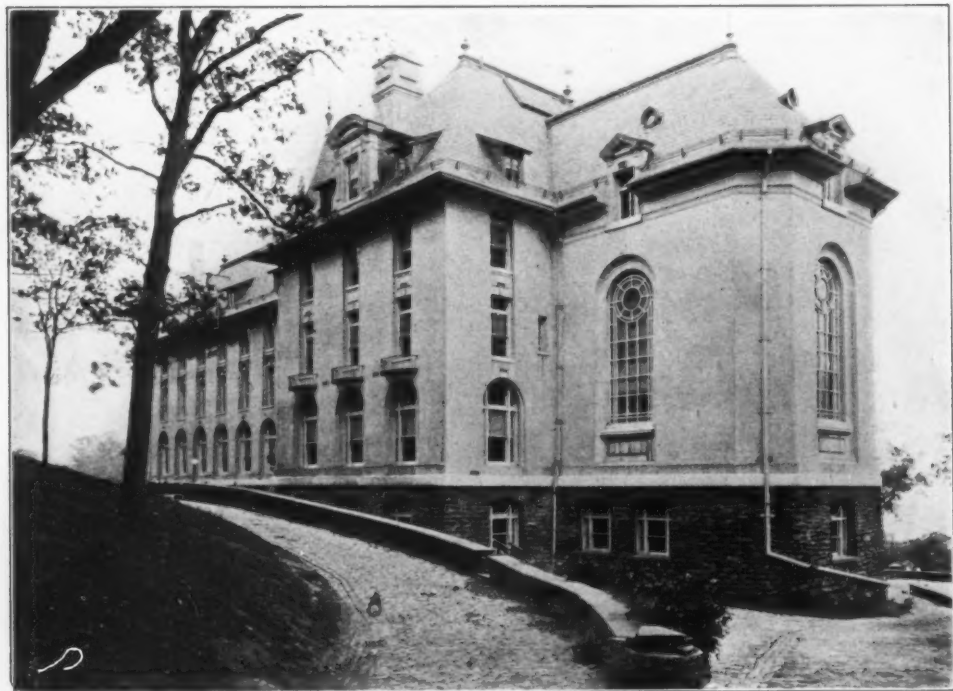
ASYLUM FOR THE NEW YORK MAGDALEN BENEVOLENT SOCIETY.

Inwood, New York City.

W. W. Bosworth and F. H. Bosworth, Architects.
Carleton Greene, C. E., Associated



ENTRANCE TO THE GROUNDS.



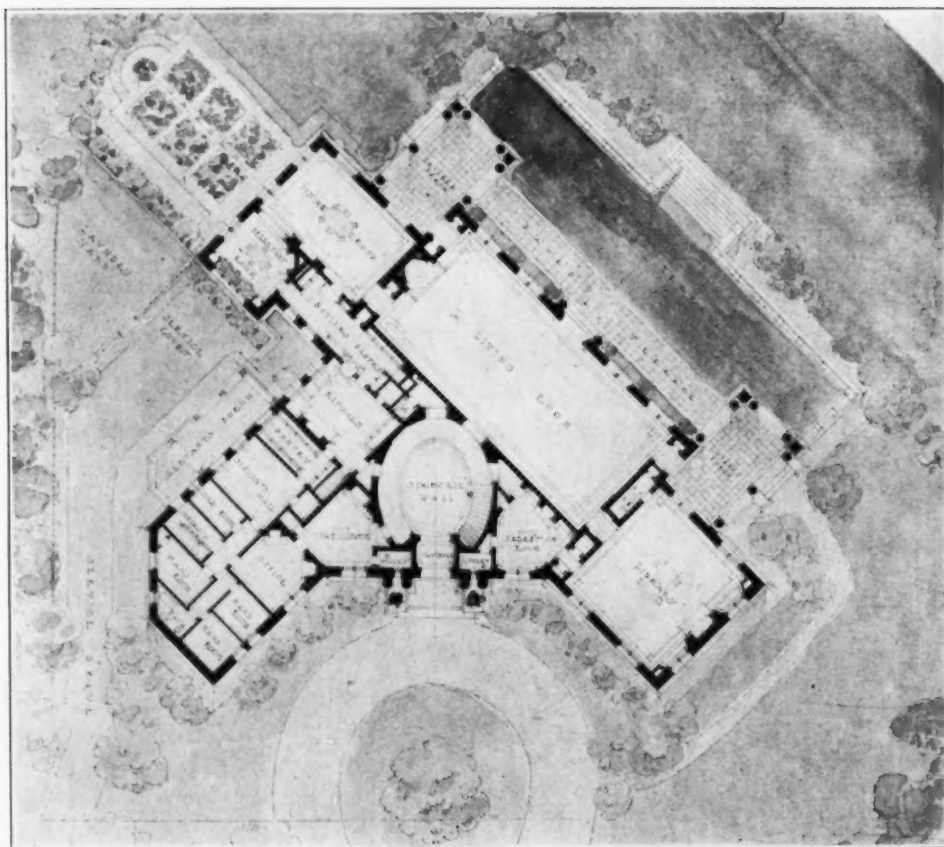
ASYLUM FOR THE NEW YORK MAGDALEN BENEVOLENT SOCIETY.
Inwood, New York City.
W. W. Bosworth and F. H. Bosworth, Architects.
Carleton Greene, C. E., Associated.



THE FRED. AYER HOUSE—ENTRANCE SIDE.

Pride's Crossing, Mass.

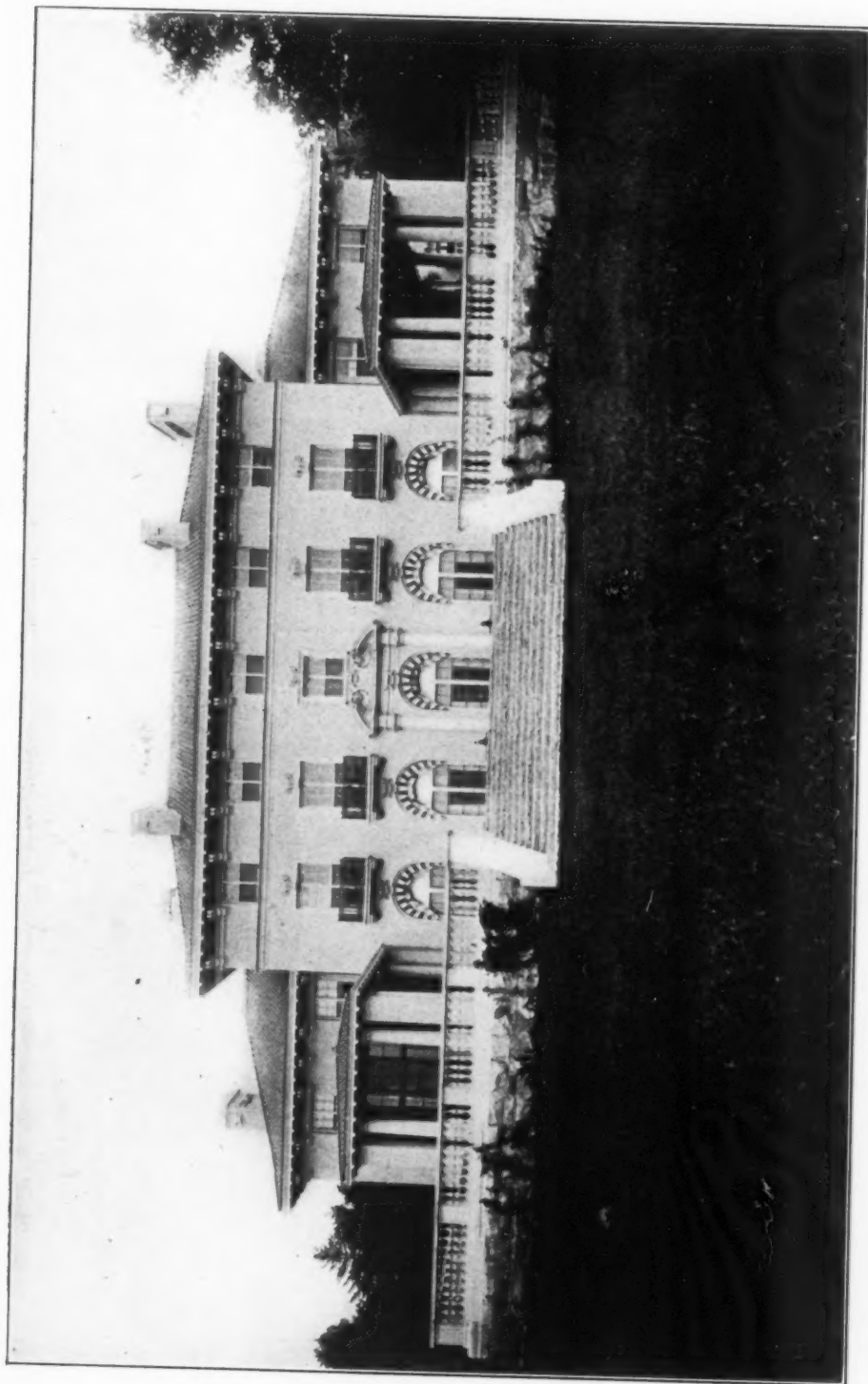
Parker, Thomas & Rice, Architects.



THE FRED. AYER HOUSE—MAIN FLOOR PLAN.

Pride's Crossing, Mass.

Parker, Thomas & Rice, Architects.



Friede's Crossing, Mass.

THE FRED. AYER HOUSE—GARDEN FRONT.

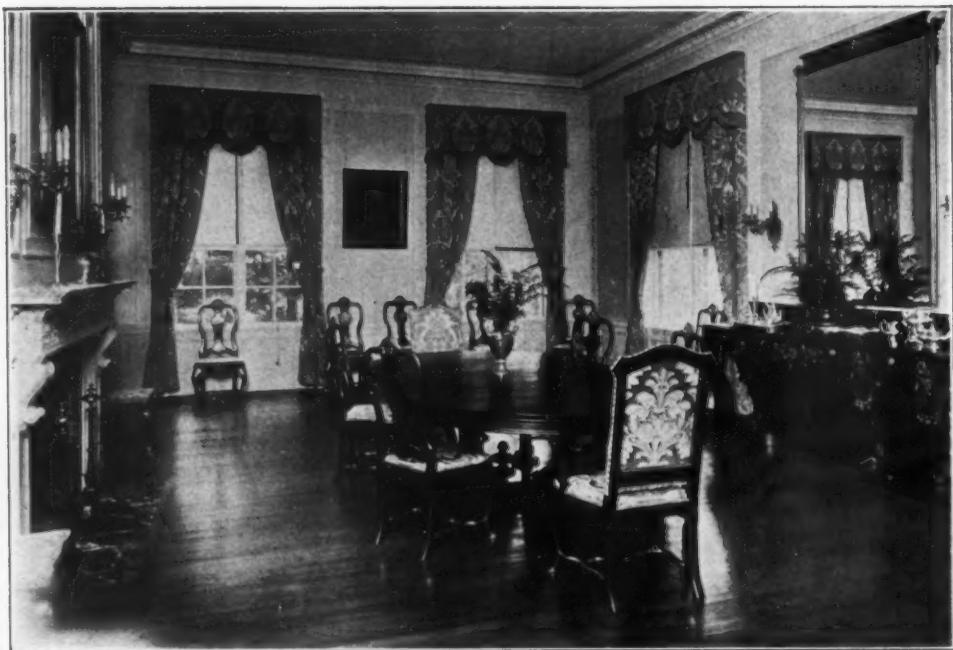
Parker, Thomas & Rice, Architects.



THE FRED. AYER HOUSE—STAIRCASE HALL.

Pride's Crossing, Mass.

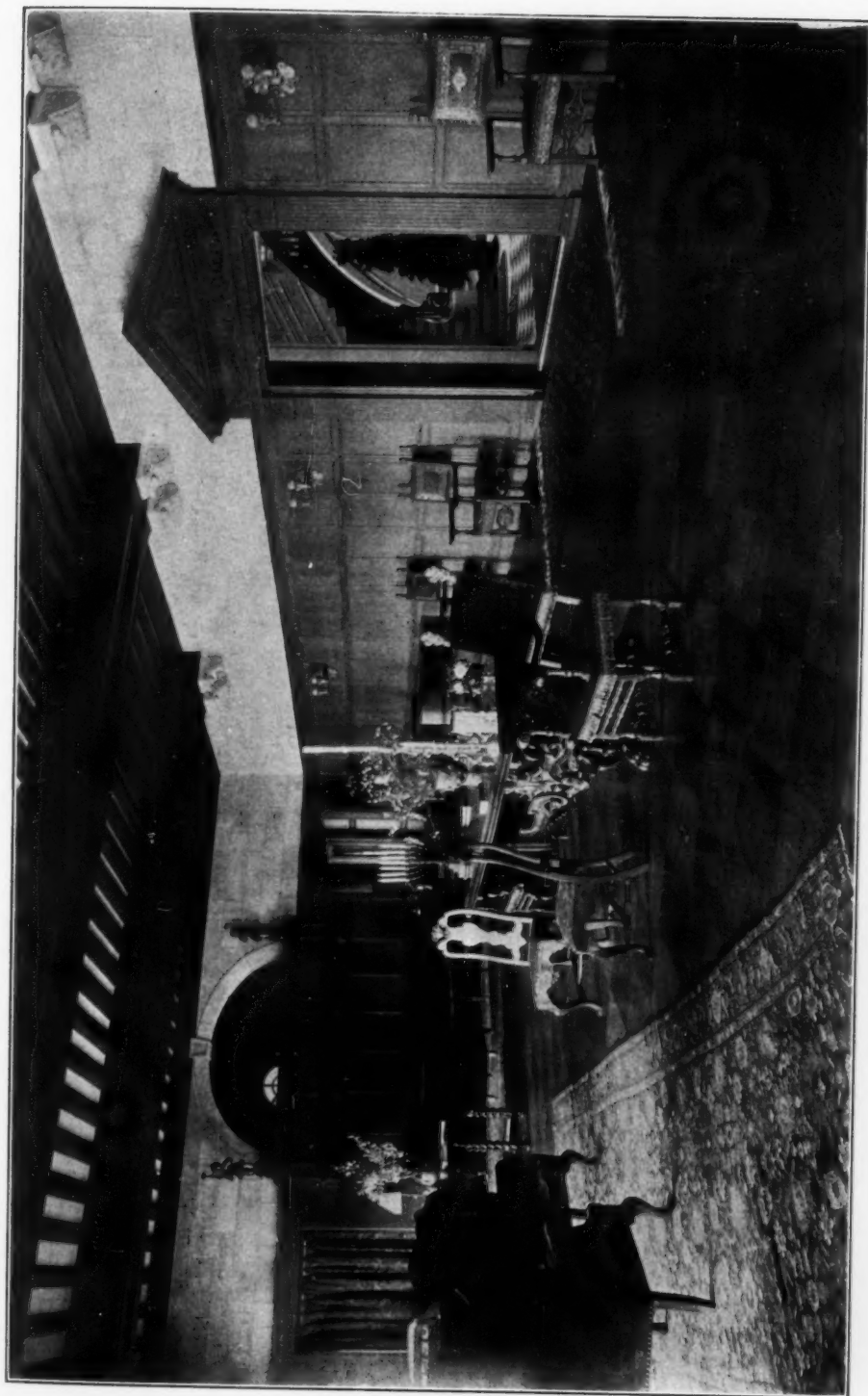
Parker, Thomas & Rice, Architects.



THE FRED. AYER HOUSE—DINING ROOM.
 Pride's Crossing, Mass. Parker, Thomas & Rice, Architects.



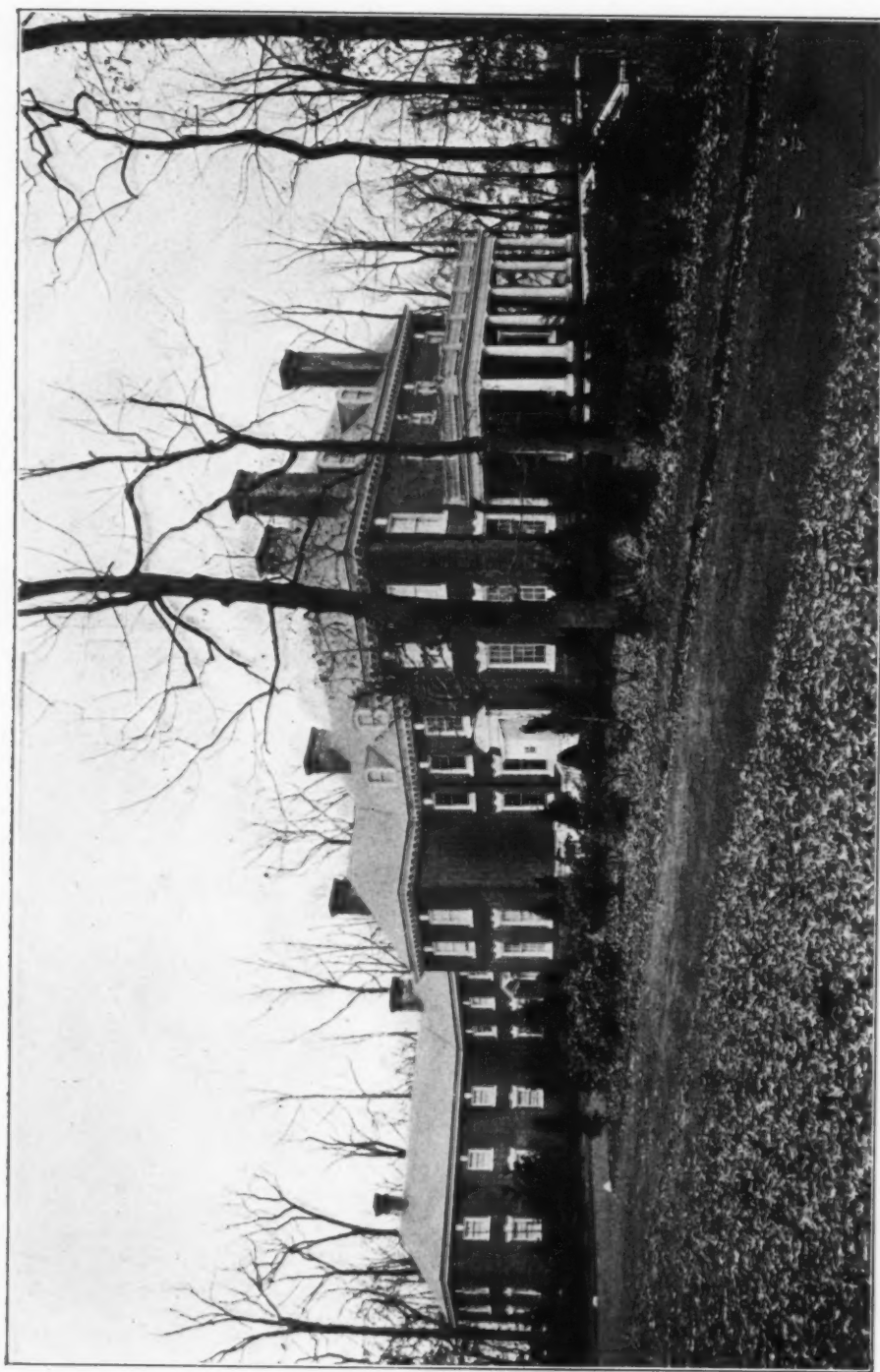
THE FRED. AYER HOUSE—LIBRARY.
 Pride's Crossing, Mass. Parker, Thomas & Rice, Architects.



THE FRED. AYER HOUSE—LIVING ROOM.

Pride's Crossing, Mass.

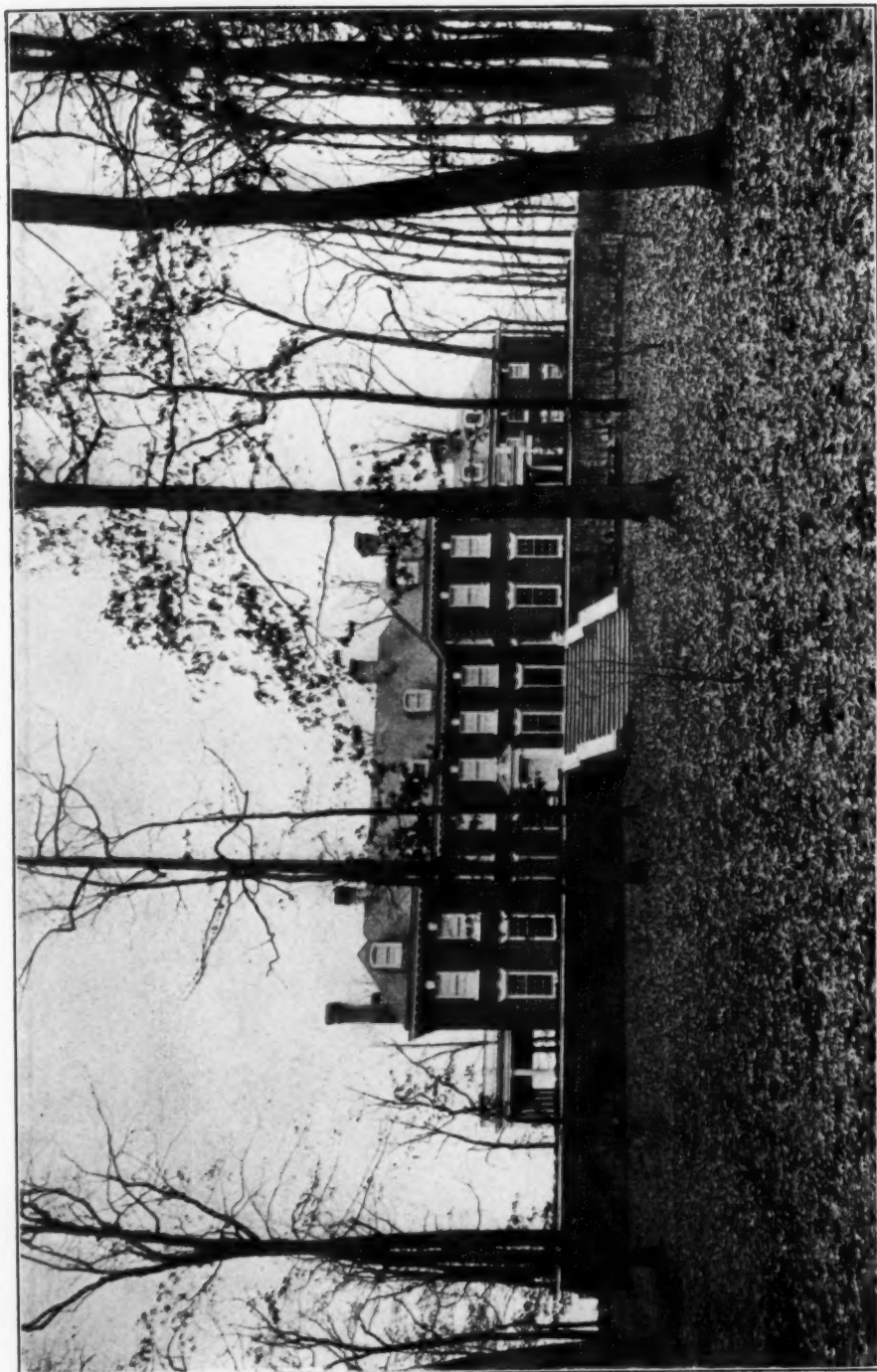
Parker, Thomas & Rice, Architects.



Pennlyn, Pa.

FRANCIS E. BOND HOUSE—NORTH SIDE.

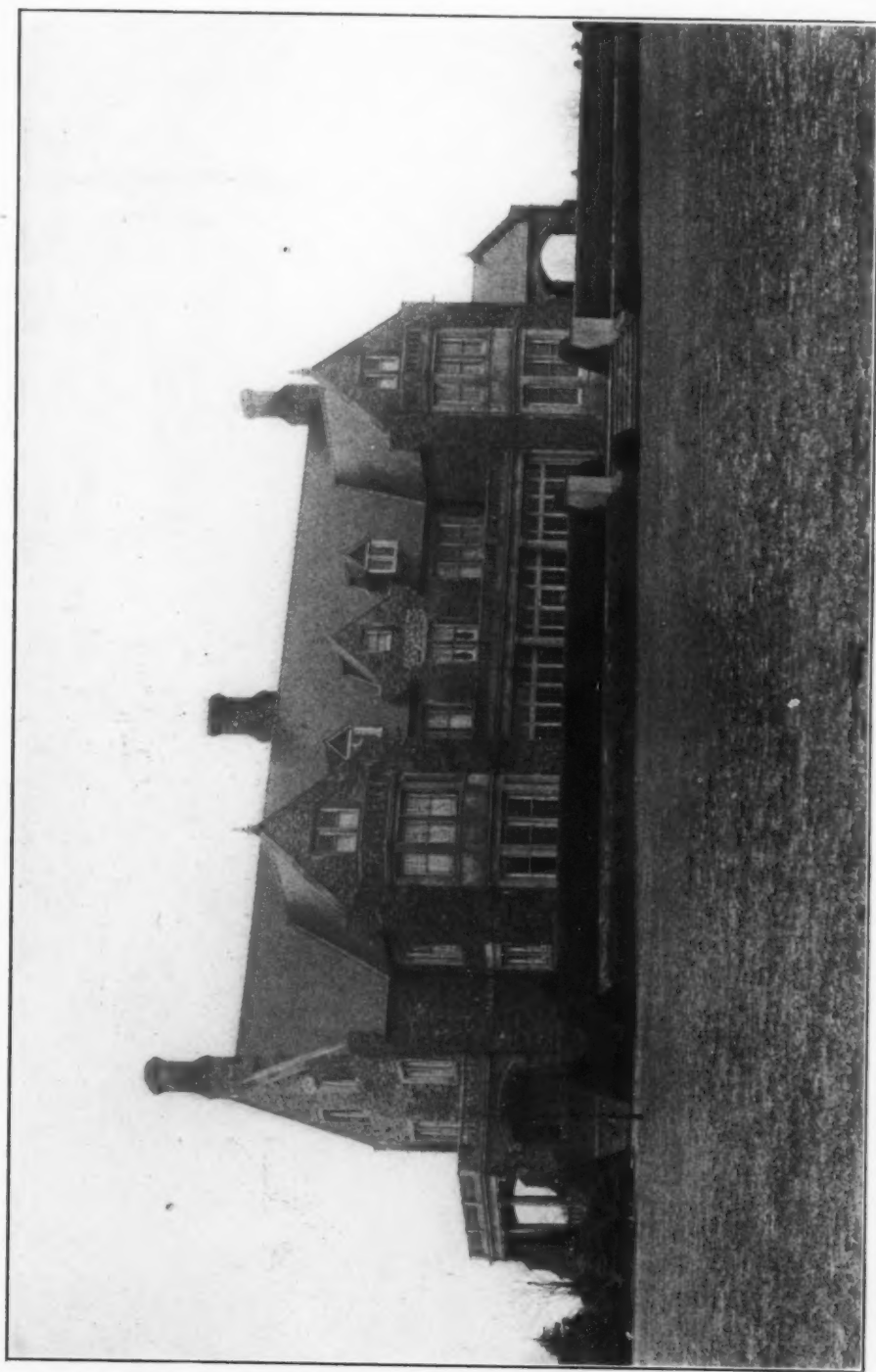
Horace Trumbauer, Architect.



FRANCIS E. BOND HOUSE—GARDEN OR SOUTH FRONT.

Horace Trumbauer, Architect.

Pennlyn, Pa.



Wyncote, Pa.

JOHN GRIBELL HOUSE.

Horace Trumbauer, Architect.



JOHN GRIRELL HOUSE.

Wyncote, Pa.

Horace Trumbauer, Architect.



HOUSE OF DR. D. B. DARBY—FRONT.

Merion, Pa.

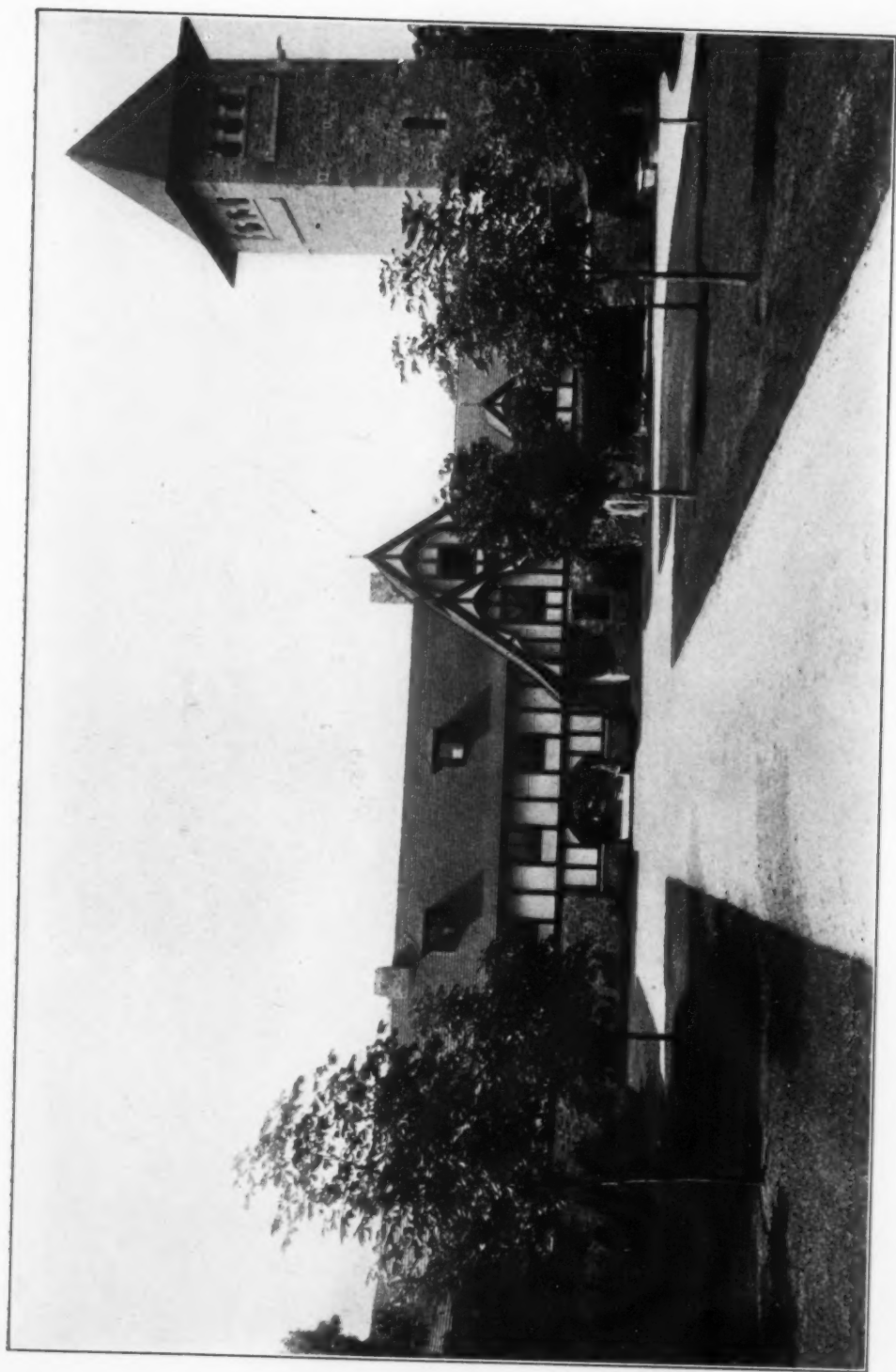
Chas. Barton Keen, Architect.



HOUSE OF DR. D. B. DARBY—GARDEN SIDE.

Merion, Pa.

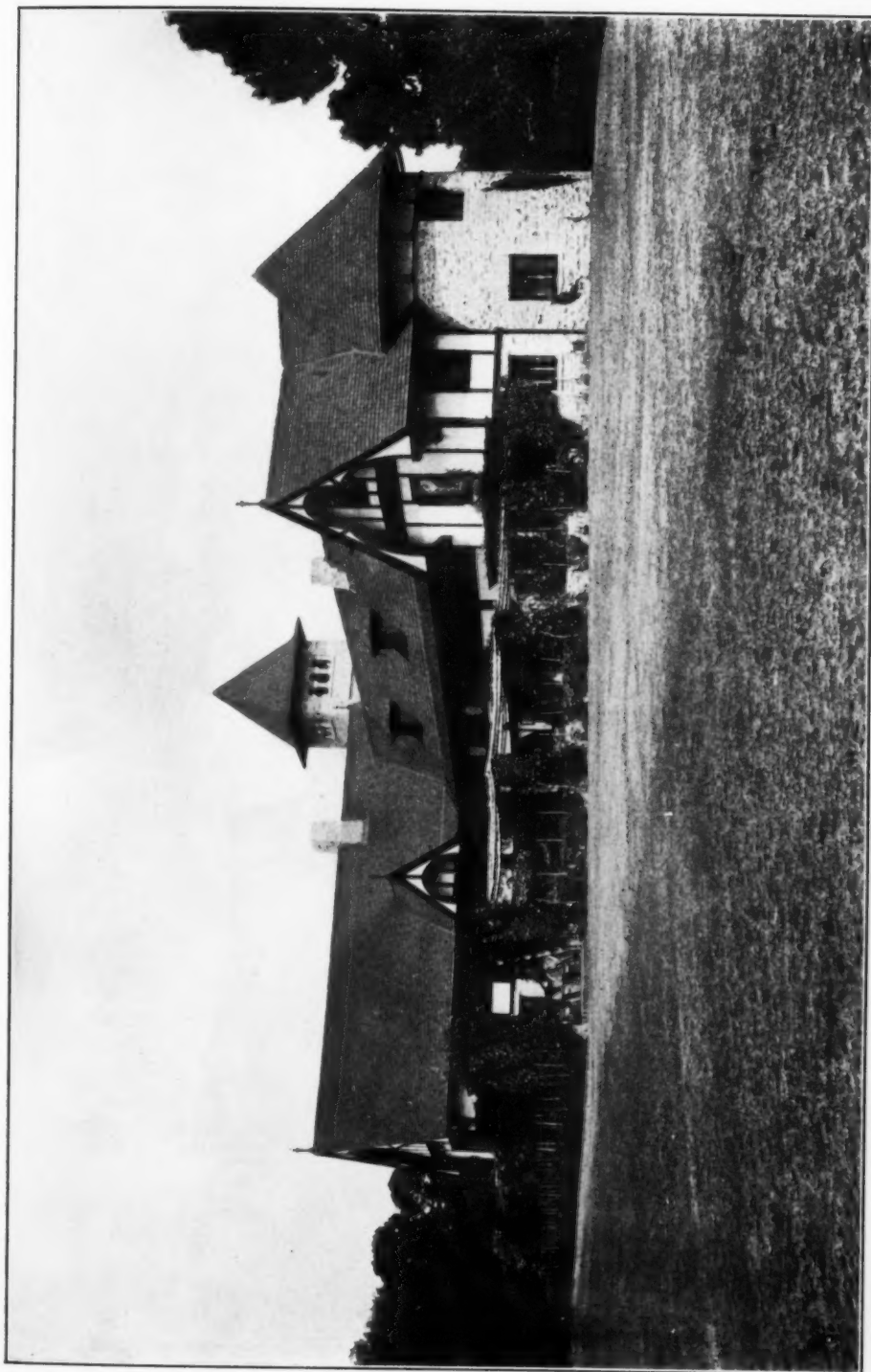
Chas. Barton Keen, Architect.



Cobalt, Conn.

HOWARD TAYLOR HOUSE.

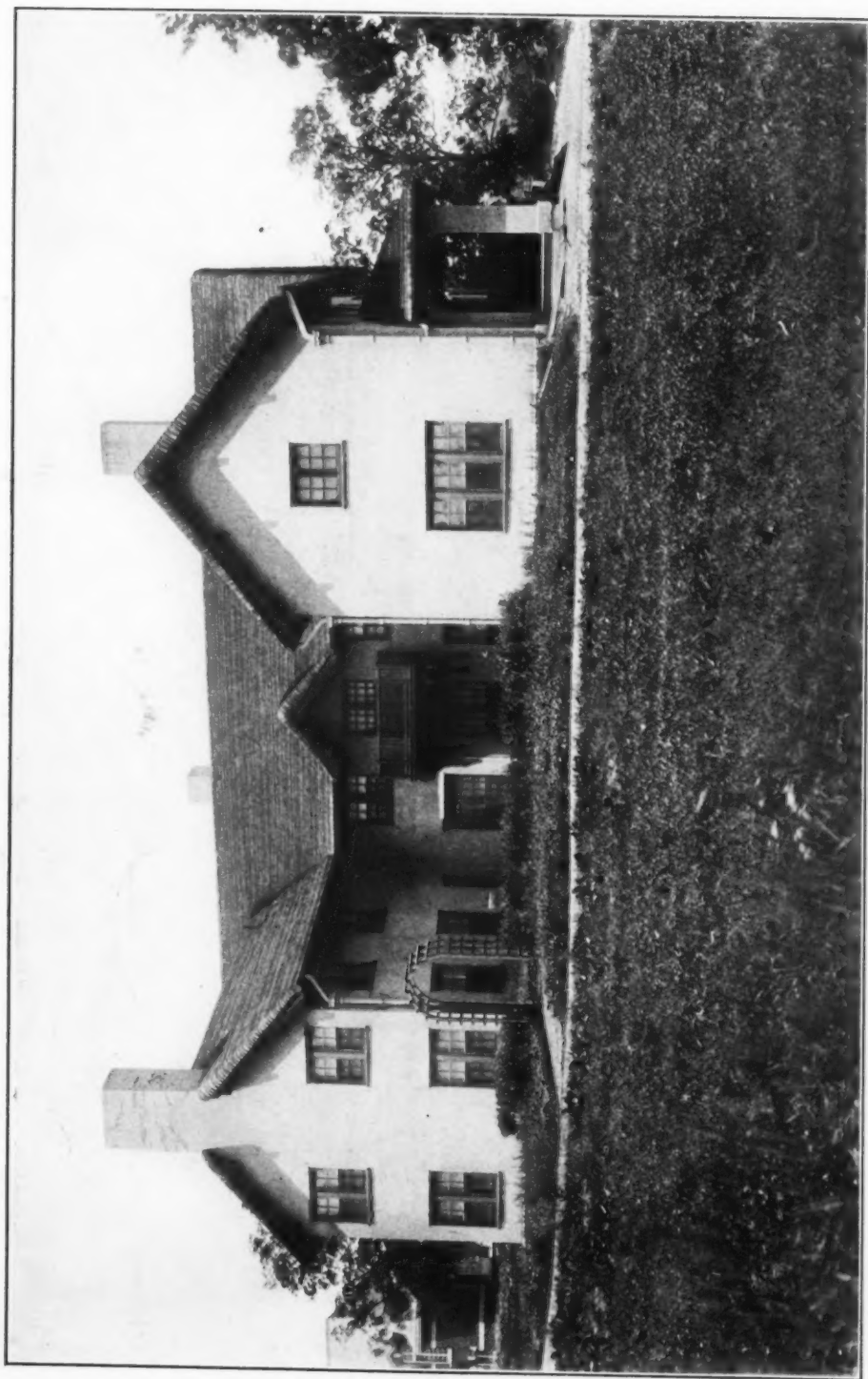
Algernon Bell, Architect.



HOWARD TAYLOR HOUSE.

Algernon Bell, Architect.

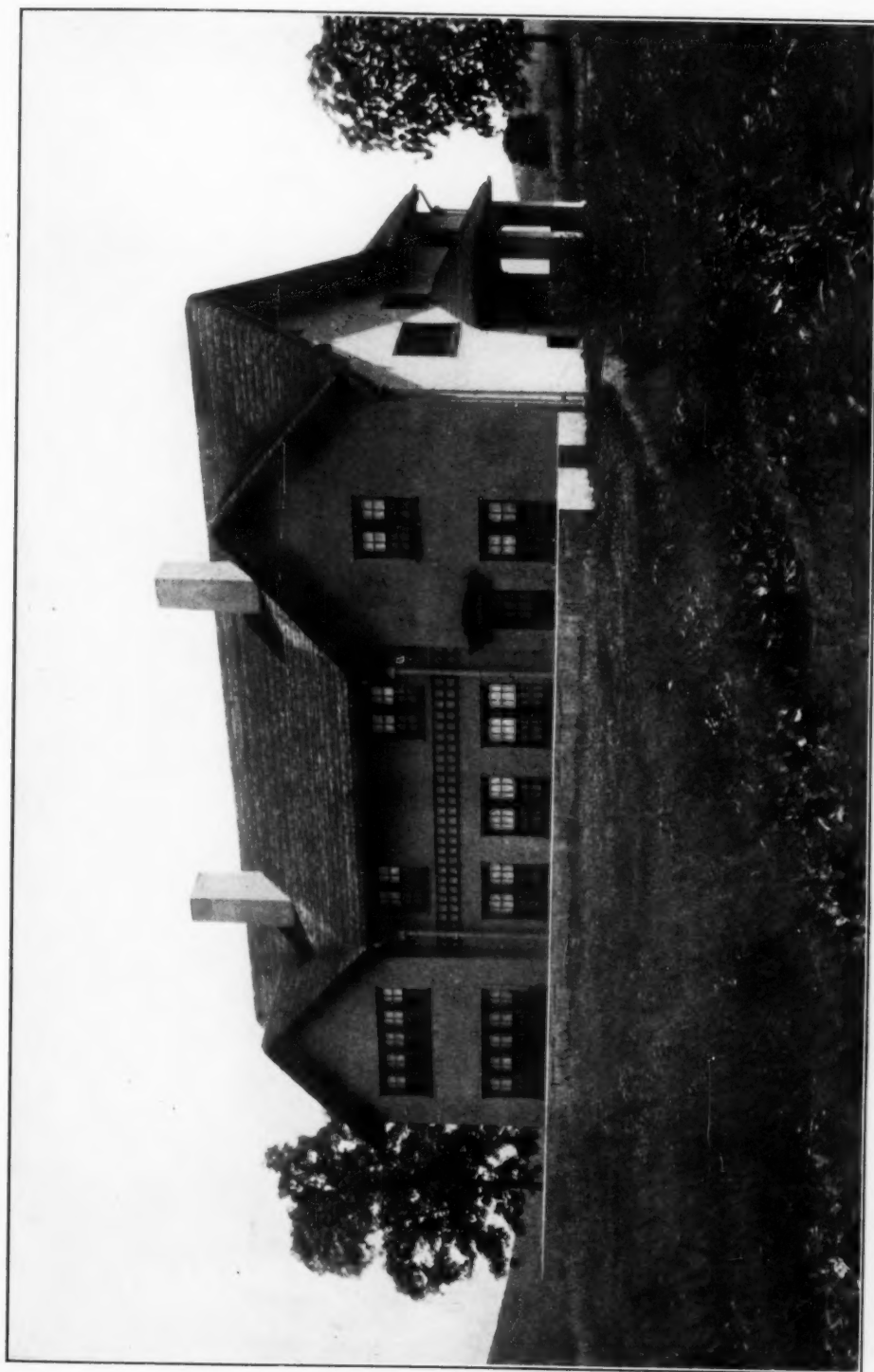
Cobalt, Conn.



DUNNING HOUSE—FRONT VIEW.

Briarcliff, N. Y.

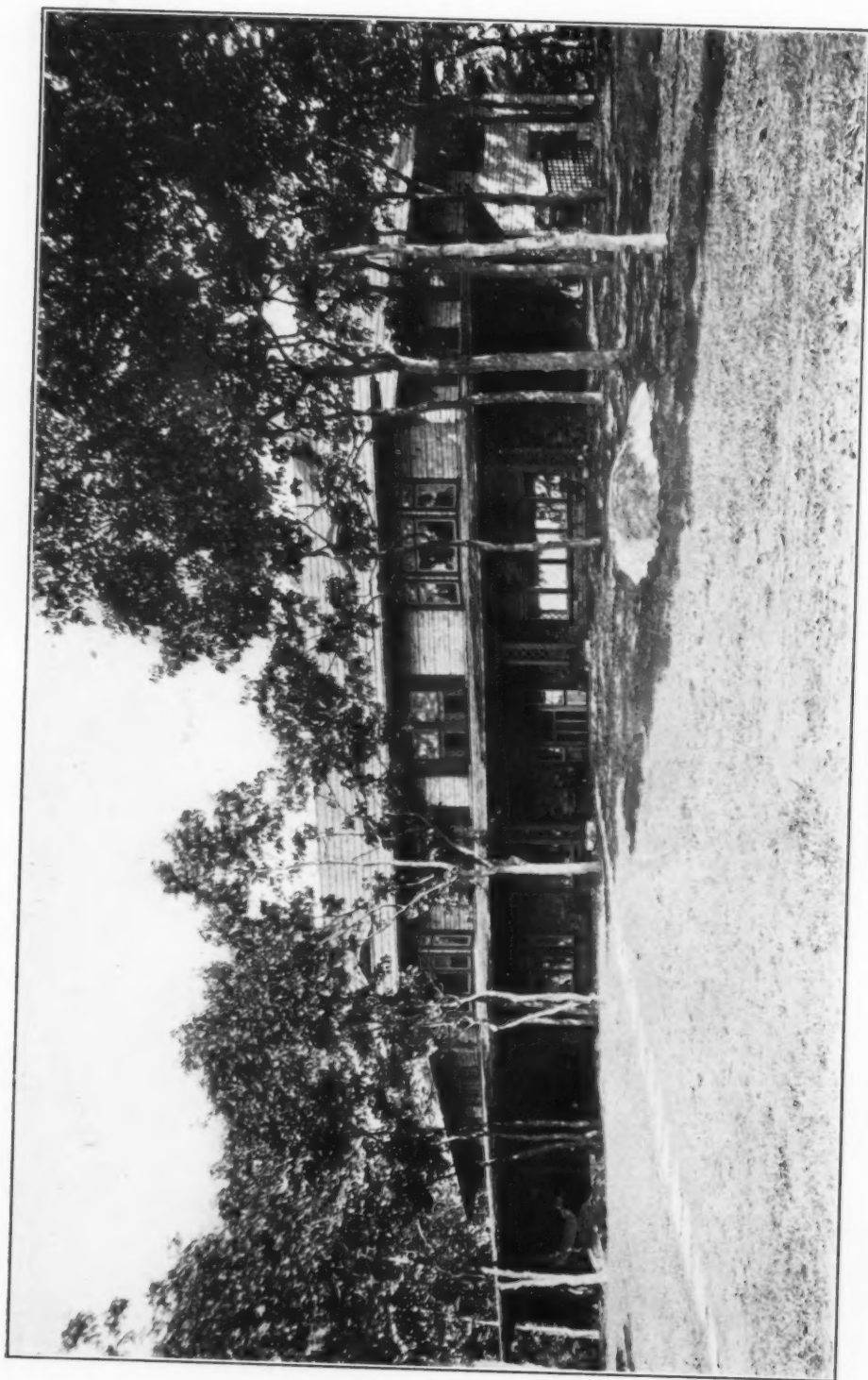
H. V. B. Magonigle, Architect.



DUNNING HOUSE—REAR VIEW.

Briarcliff, N. Y.

H. V. B. Magonigle, Architect.



Marion, Mass.

HOUSE OF MR. H. B. SHEPARD.

This house is situated on an eminence commanding an extensive view of the ocean. Its situation has led the architects to plan and design it so as to make the most of the view.

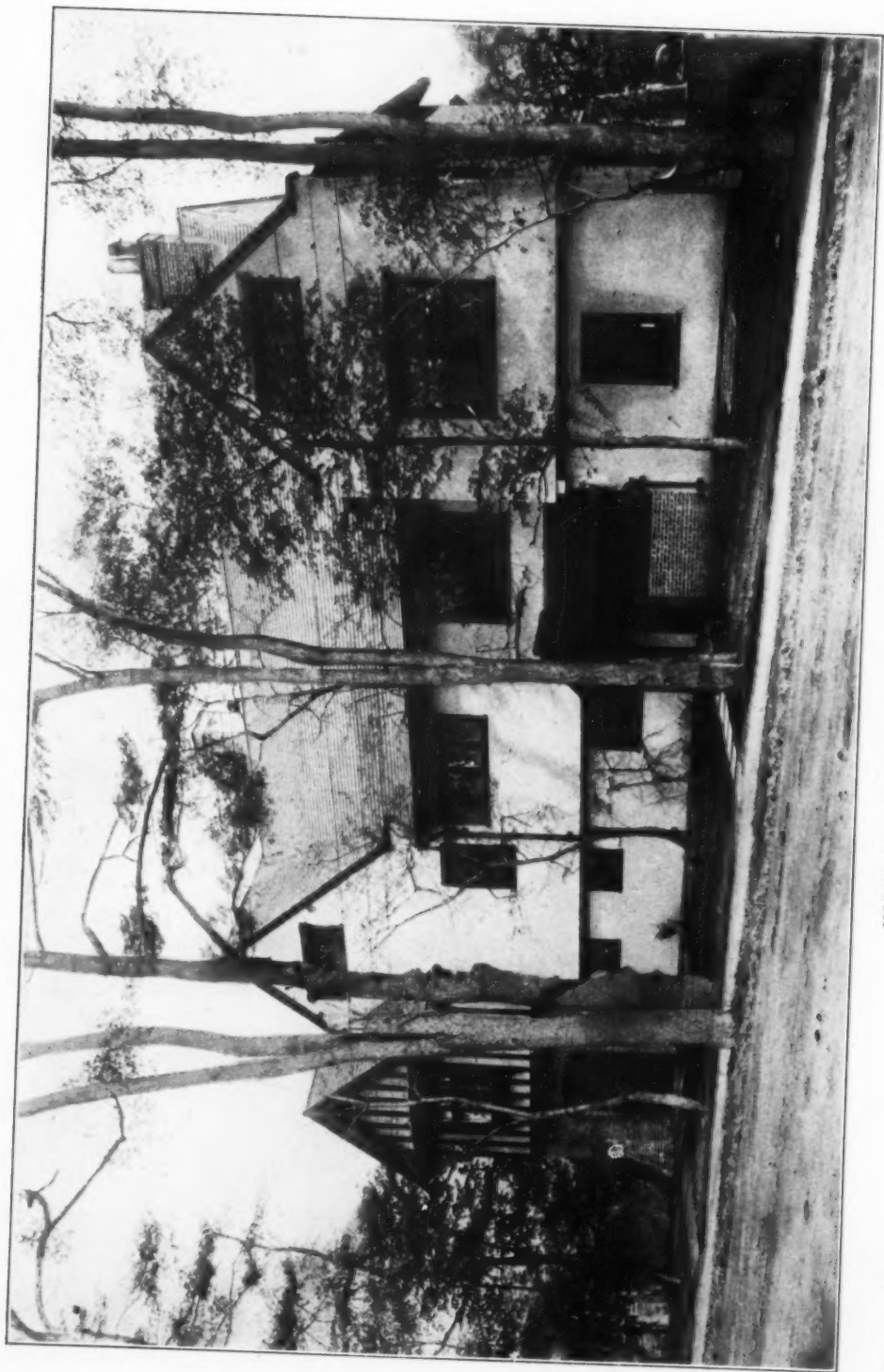
Putnam & Cox, Architects.



HOUSE OF MR. H. B. SHEPARD—VIEW TOWARDS THE OCEAN.

Marion, Mass.

Putnam & Cox, Architects.



HOUSE OF ALLEN W. JACKSON, ARCHITECT.

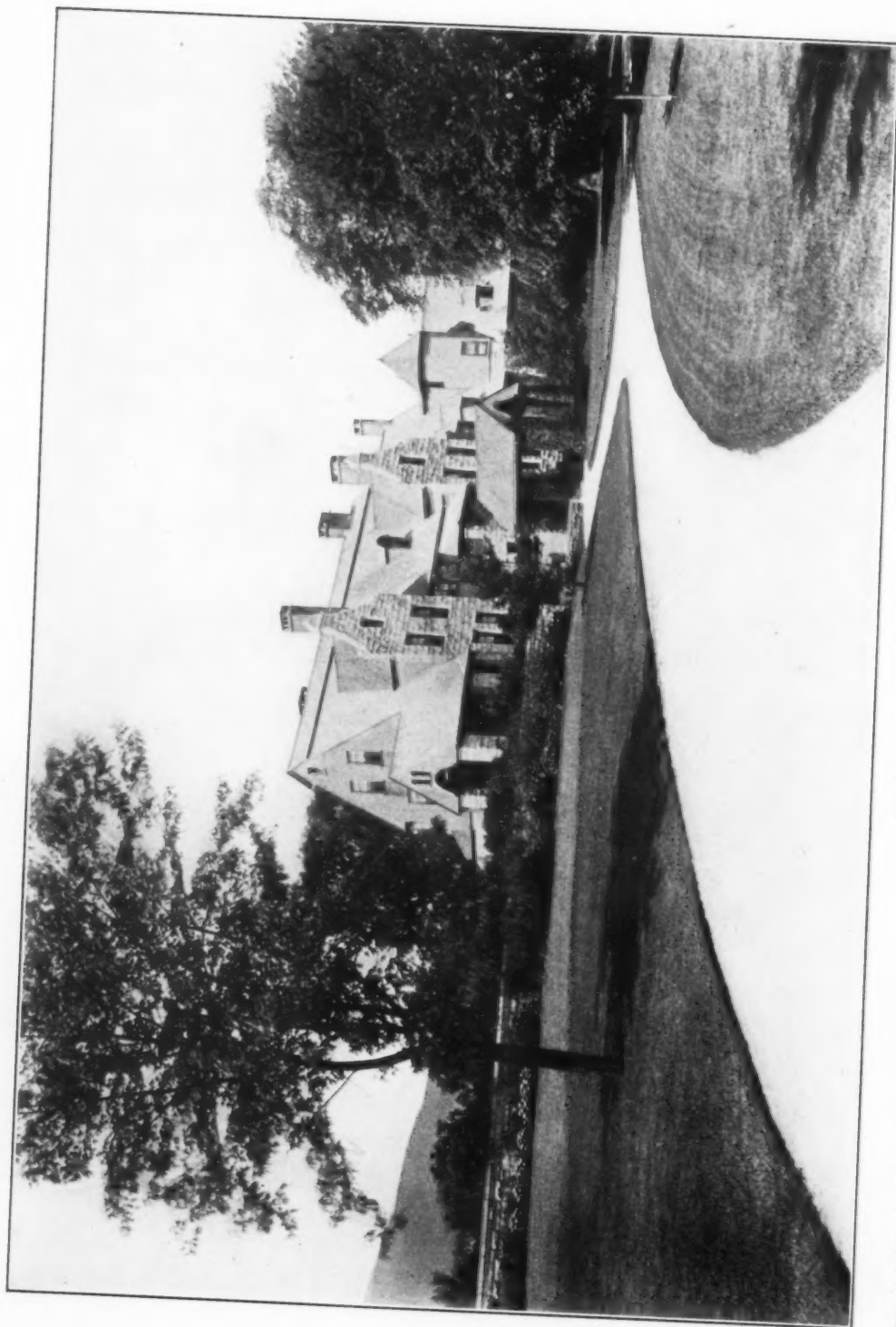
Boston, Mass.



HOUSE OF MR. R. F. TUCKER.

Chestnut Hill, Mass.

Chapman & Frazer, Architects.



Chaplinville, Conn.

ROBERT SCOVILLE HOUSE.

Stone, Carpenter & Wilson, Architects.

NOTES & COMMENTS

STATE COMMISSION ON SCULPTURE

In Connecticut a State Commission on Sculpture has lately been appointed. A letter describing the purposes of the experiment—for we believe no other State has such a Commission—says that the Sculpture Commission is to “have power over all matters of design, material, and location”—matters which heretofore have been passed upon by local authorities, with the usual frequency of sad results. It goes without saying that to a commission of this sort only the highest class of appointments can be considered. If the appointees are not men of more than usual artistic sense and broadly sympathetic culture, it were far better that there be no Commission at all. In other words, position on the Commission is exceedingly honorable; but it is nothing else which is pleasant. The work must be of the most thankless character—seemingly futile in any case where the Commission's views are fully in accord with that of the local committee; very disagreeable where they are not. As to the sculptors, they probably have reason to rejoice in the Commission. At all events, other States will watch with interest the experiment.

A LONG ROAD AND OLD

An interesting organization that has been formed in California is “El Camino Real.” Originally, the words were the musical Spanish name for the historic road that joined the twenty-one Franciscan Missions, together with pueblos and presidios, in the early days of the State. It was a continuation of the main road that came from Mexico by way of San Diego, and it extended clear to San Francisco, and forty-three miles beyond, to Solano de Sonoma, the most northerly of the Missions:—

“It's a long road and sunny, it's a long road and old,

And the brown padres made it for the flocks of the fold;

They made it for the sandals of the sinner-folk that trod

From the fields in the open to the shelter-house of God.”

These shelters, or missions, were located about a day's journey apart; they are not in a straight line, but are scattered zig-zag along the coast, and thus the picturesque winding road leads back and forth to touch each one, sometimes close to the sea and again climbing the rugged mountains, or crossing the golden popped plain. The purpose of the organization is to reconstruct and keep in repair this road, and to mark it all the way with sign posts bearing each a mission bell and the words, El Camino Real. More than fifty of the bell sign-posts have already been placed in Los Angeles, Orange and Ventura counties; and in the city of Los Angeles it has been arranged to erect an arch over an important junction point of El Camino Real beside the old Mission, and portions of the road have been included in the city's new boulevard plan. The importance of the organization's work, as a contribution to the local good roads movement, and the attraction of its project to the innumerable motorists of that playground of wealthy tourists, needs no comment and sufficiently explains the strong support it is receiving; and yet back of all that there is about the project a poetically romantic and historic interest that gives to it national appeal, and the more so, since along with the reconstruction of the road is going the restoration of the Missions.

TUNNEL STATION ADVERTISING

The President of the American Civic Association has protested against the advertising signs about the station platforms and lobbies in the Hoboken station of the North River tunnel. It is noted that “the proportioning and arrangement of the station are attractive and beautiful;” that “the succession of groined arches, the soft grays of the concrete work, the white tiles of the lining, are harmonious and agreeable;” but he thinks that “when the eye strikes the sequence of forty or fifty advertising signs about the station platforms and lobbies, there is a disagreeable shock,” and even the Rookwood tile borders which frame the signs do not, to his sensitive eye, lessen the wrong that is done. He accordingly proposes that the advertising spaces be purchased in perpetuity, or at least for a term of years, by the city.

He would not, it seems, have them kept bare. An article in "The Outlook" which states his position says: "The Pennsylvania Capitol has in its floor the unique Mercer historical tiles, preserving a record of the times and the State. If the Keystone State can thus place its memorials in the floor where all may see them, it is asked why Greater New York cannot work into the walls of these tunnel stations even more imperishable records of its life and its times? Rookwood borders are provided; why not have placed in these spaces a series of Rookwood tiles, akin to those shown in the Fulton Street subway station, thus suggesting history instead of corsets and drugs, and the genius of New York, rather than beer and breakfast foods?" It is an interesting, if—in this connection—preposterous suggestion. New York is not ready yet—perhaps not sufficiently educated—to buy valuable advertising space over in Hoboken on which to picture the city's history in Rookwood tiles. But there are other tunnels under construction, and other stations—especially on the New York side—to be built and furnished, and perhaps a lesson can be learned from the example which Hoboken points. But it is a pity that reformers are not more prone to look into the future and try to better it out of experience than simply to correct past errors. Tenyson's suggestion was not that men should attempt to resuscitate their dead selves. Yet a great deal of well meant energy, which would be very useful for lifting purposes, is expended in that forlorn effort, instead of using the mistakes as stepping stones.

ADVISORY COMMITTEES OF ARCHITECTS

In these days when talk of city improvement is so general in the United States, a good deal of local pertinence attaches to a plea for advisory commissions of architects, which was the theme of the paper by Professor Reilly, director of the architectural school of Liverpool University, at last summer's "City Beautiful" congress in Liverpool. He spoke with special favor of the Parisian scheme, which he illustrated by the instance of the revision of the building laws in 1896. Seven officials were responsible for this report. They were: "Two municipal councilors, the building surveyor, the chief of the department which deals with building lines, the chief engineer and the honorary architect of the town of Paris." But to these seven there were added "sixteen other outside

architects of distinction," the idea being to insure to the city the best professional advice. Says Professor Reilly: "Such a commission, it will be at once seen, would possess enormous weight. It dared to legislate on many other matters beyond those affecting the health and safety of the public. It imposed a large number of restrictions on buildings which we have not arrived at in England, but it did them with knowledge of the effect to be produced." As an illustration of that, he noted that the limitation of height was supplemented by a requirement that "the roof is to be contained within a quadrant of a circle of given radius"—a very important matter, since masses of roof seen against the sky may be a dominating feature of the structures on a wide thoroughfare. But it is just because there is the probability that an advisory commission composed solely of eminent architects would impose restrictions, which owners and builders are likely to deem unnecessary, that there is so poor a chance of having such commissions appointed here. In Edinburgh a compromise plan, which Professor Reilly says works well, consists in having a "Guild Court," which is "largely composed of architects," and requiring that the designs of the exterior of all buildings to be erected be first submitted to it for approval, together with a statement of the materials to be used. The advisory committee, it is interesting to note, has lately been made use of in London, by the Crown, in dealing with its Piccadilly and Regent Street property. Sir Aston Webb and Mr. Belcher were invited to form a committee to advise with the official architect, and the result is a promise of harmonious construction for the whole length of Regent Street.

AWAKENING OF DUBUQUE

Following the making last autumn of a report by Charles Mulford Robinson on the improvement possibilities of Dubuque, Iowa, there has been an awakening there of public spirit which has resulted in two acts that are finely suggestive. The point of the episode is that Dubuque is not a typically progressive Western town. It is a little place, which strikes one as like an old man content to settle down into a comfortable humdrum existence, with all the youthful fires of ambition burned out. But the report found some sparks which it blew into life. A topographical feature of Dubuque is the bluff, which appears and reappears in picturesque wall of rock,

now on the street margin and now in back yards to which it makes a high, beautiful and mighty division line overshadowing the little houses beneath. The only use that has been made of these bluffs is now and then to perch a billboard on them; but the report having pointed out their aesthetic possibilities, the civic division of the Women's Club has purchased one of the most striking of the street bluffs, has removed the billboards, planted vines and ferns upon the rocky face, and is about to dedicate the summit—which is a great viewpoint—to the public for a park. And the men, not to be outdone, have undertaken a yet bigger thing. Above the city the bluff line comes to the river's edge in a great precipitous promontory, called Eagle Point. It commands a far view up the Mississippi and down upon the city, and back from the point rolls away in undulations, partially wooded, so that from the town side it is easily accessible. Mr. Robinson emphasized the peculiar fitness of the site for a park, and urged its acquirement. But the city has no park commission. Accordingly a group of public spirited men secured an option on the property, some 85 acres, enabling them to purchase it for \$20,000. Now they have called for \$15,000 in popular subscriptions, doing their own full share, and have asked the city to appropriate annually for four years \$2,500—or \$10,000 in all, with which to make the purchase and begin the conversion of the property into a park. The title remains with the present owners, until the land is fully paid for. Then it passes to the subscribers, banded in a park association, and to the city, to remain until the tract has been made indeed a park, when full title will be given to the city. The idea is that the city's appropriations shall come out of the annual budget, so requiring no special tax levy; and the reason title is not at once given is that the subscribers wish to insure the making of the park before they relinquish control of the tract.

BUILDING PRINCE RUPERT

References that are little more than incidental are to be seen now and then in the newspapers to Prince Rupert, the model city, which the Grand Trunk Pacific Railroad has undertaken to construct in British Columbia for its Pacific terminus. The contract for planning the city has been given to a firm of landscape architects—unnamed at this writing—and is said to be the largest of its

kind ever awarded, a wholly credible statement. Cities are not built to order very often, and to plan a whole one from the beginning would necessarily be a big job, and an uncommonly interesting opportunity. There is a chance to put to practical test all the theories as to how cities ought to be built. But that all may be fairly tried, some architectural advisers should be associated with the landscape men, so that there may be model building laws as well as model streets and parks, that artistic squares may not be marred by the presence of grain elevators, and that some clever draughtsman may have chance to prove, in the designing of watertank and roundhouse, that the curve is the line of beauty. This would make the city far more interesting and important as an object lesson. It is a curious circumstance, by the way, that none of the recent "model" cities seem to succeed. Zion, to use the vernacular, went to glory very shortly. Dalny, of which one thinks at once in hearing of Prince Rupert, was ill-fated in spite of its artistic plan. The "Garden Cities" are only villages. Gary seems likely to succeed, but its promoters snapped their fingers at the art and theory of city building, and its plan is devoid of interest. So the list, not a very long one, might be continued. Washington, of course, is an encouraging exception; and up in the wilds of Northern Michigan and out on the deserts of Arizona the experiment is being tried, but one cannot look in such environment for very glittering results—and neither of the places is more than a town. It would seem that the incidental circumstances that make a successful city the hotch potch which it is, may be after all pretty important factors in its success.

But to go back to Prince Rupert, the site is on an island about 50 miles from the southern extremity of Alaska. The surrounding country is of great grandeur, presenting a panorama said to be quite Norwegian. On the island itself there is a hill that rises to a height of 2,300 feet, which being from sea level justifies the term "mountain" that has been given to it. The site available for the city is something over seven square miles, but it will not all be immediately developed. The harbor is very fine and can accommodate an enormous shipping. A direct channel more than half a mile in width connects it with the ocean, while the city's shore-line is in the shape of a crescent five or six miles in extent. The ground slopes irregularly upward from the harbor front, and the plan is said to contemplate putting the shipping and wholesale business



224 and Locust Streets, Philadelphia, Pa.

RESIDENCE OF MR. JNO. C. BELL.

Horace Trumbauer, Architect.

on the first level, which rises to seventy-five or one hundred feet—the shores are very bold, so that the cost and difficulty of dock construction is much reduced; to place the retail business and public buildings on the second level, which is a ridge with an elevation of about two hundred feet; and the residences back on a third level, which is about one hundred feet above the sea level. It is thought that an island to the west will be also planned for residential purposes, and that the mountain, in the center of the island on which is Prince Rupert, will be a public reservation.

THOUGHTS OF CANADIAN ARCHITECTS

The eighth annual volume, dated June, 1908, of Proceedings of the Ontario Association of Architects, has come from the press. It contains in full the papers, discussions and after dinners speeches of the recent convention, and there is in the whole a surprising amount of meat. But a large number of subjects are touched upon, so that it is impossible to cover adequately in a paragraph the contents of the volume. Three subjects especially were under discussion: (1) A proposal to form a Dominion Association of Architects, (2) the improvement of the city of Toronto under the plan of the Guild of Civic Art, and (3) architectural education.

Of the first subject, the president, Edmund Burke, spoke in his annual address. The matter was proposed in the president's address a year ago; it had been warmly seconded by two architects from Quebec at the annual dinner in Ottawa, and at the call of a "Provisional Board" formed early in the summer, a congress of Canadian Architects met in Montreal in August. At this time the "Institute of Architects of Canada" was organized. The council was instructed to procure a charter from the Dominion government and, by a practically unanimous vote, to see that the title "Architect" was restricted to qualified men. Around this point, with its legal complications, there has followed a great deal of discussion.

With regard to the city plan for Toronto, there was a formal paper on the Waterfront, and several after dinner addresses on the general subject. The most interesting points brought out were that an earnest effort is being made to secure "a permanent park commission," which shall have charge of the carrying out of the plan; that the aid of Sir Aston Webb had been enlisted in arranging some details of the Toronto plan, and that it

is intended to get more help from him. The further interesting statement appeared that while the original purpose of the Guild of Civic Art was "to educate the public taste in matters affecting the beauty, convenience and health of the city," it had recently been found that public opinion in these regards is now so advanced, and public sentiment is so unanimous in favor of the subjects which the Guild has been agitating, that there is needed not so much public education now as the devotion of attention to some scheme whereby the unanimous public sentiment may become effective. The permanent commission is the scheme in mind, and it is proposed to secure the very best possible appointments to it. As to the need of the commission, it was pointed out that the city improvement plan was in readiness and that its adoption by the city was easy; but that the living up to the plan, after it had been adopted, and its carrying out through a period of 10, 20, 30, or 40 years, was a far more difficult matter, and required the offices of a commission of which the personnel would not be liable to change at every election. It is desired that the commission have power to acquire property, to expropriate property, and to issue debentures for the payment of it.

As to architectural education, the most serious contribution to the subject was a paper by W. S. Maxwell, of Montreal. It contains a résumé of the work in France, England, the United States and Canada.

THE PASSING OF JOHN L. SMITHMEYER, ARCHITECT

Were it not that the Library of Congress stands in its might in our National Capitol, one might feel that John L. Smithmeyer's light had failed. "If you want to see my monument look around you," says Sir Christopher Wren's epitaph in St. Paul's, and though this poor old architect died in March, at the age of seventy-six, in Washington hospital, we cannot deny that he was a success in spite of his poverty and temporary obscurity, for the building is there to which he devoted his best years to bear ample testimony to his ability and that of his partner, Paul J. Pelz.

At his last hour well could he say, "I have fought the good fight, I have kept the faith, I have finished my course." These men contributed many years of their prime in developing this great plan, holding their advantage gained by skill and study in spite of continued competition and while in the end the actual erection of the structure was

denied the firm and the junior partner's services utilized in a subordinate capacity, theirs was the honor of intellectual and in part artistic development of this great building. The entire matter has been amply presented in the architectural and daily press in bygone years. It is all a matter of recorded history for those who would read its details. It has all been discussed pro and con. To resurrect it now would not bring the dead to life or right the wrong of a generation ago, but here we would pay our tribute to this man's steadfastness of purpose and would place this little sprig of laurel upon the grave of this brave and apparently unfortunate architect. May he rest in peace, which he has so well earned.

Let us hope never again to have such a record in this land, and though profitable may it be in the lesson learned, may this man's sacrificed career bring forth the fruits of a clearer conception of what we owe to the designer of a great public building. Those of his fellow-architects who generously gave their time and made the effort to secure the payment of the claim which was duly awarded but never paid may feel that this attitude on their part may at least have been a comfort in his declining years to this adopted son of the Republic, who suffered much at the hands of certain of our lawmakers, who will soon be buried in oblivion.

AN "INSIDE" CITY CHURCH

What to do with the city church has become an urgent problem for church architects. The conditions which have transformed or are transforming our cities are all of them unfavorable to such a predominance of the churches as their builders must hold to be desirable. In business quarters the very melancholy example presented by Trinity Church and Trinity churchyard must give pause to the votaries of traditional church architecture. Here the temples of Mammon crowd about and overgrow and mock and hide what, when it was finished two generations ago, was the most conspicuous landmark of Manhattan. And it is the very reservation of the churchyard, and the probability that it is to be a permanent reservation, which enables the secular builders to do this despite to the sacred edifice, by assuring them of the light and air which it is highly unlikely that, if they had to secure at their own expense, they would have built at all, or built to such

a height as to humiliate their victim. Trinity "views its own feather on the fatal dart." The instance is cruelly typical. Not so much worse than that which has displaced in favor of a thirty-story secular tower the church of that Madison Square which, when Trinity was built, was hardly yet even a residential quarter. In what quarter of Manhattan, in fact, can an architect now feel safe in erecting a massive church, meant to endure, and crowning it with the "heaven-pointing spire" which used to be the most monumental and characterizing of its features, but which now Mammon, even should the quarter remain residential, in the person of the promoter of apartment houses, is liable to overtop and expose to derision by putting alongside or opposite a huge brick paralleloiped bigger than itself in every dimension.

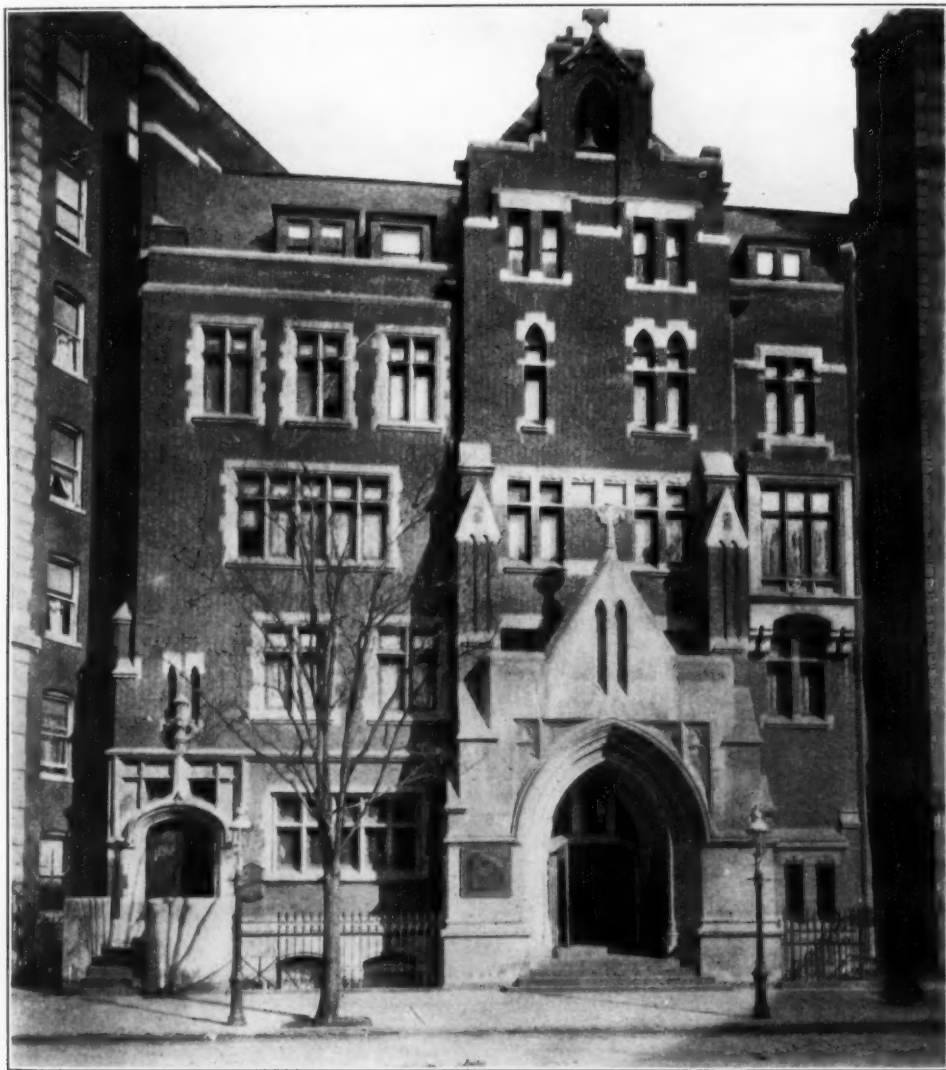
Clearly the spire "must go" from the city. No judicious architect will think of projecting one, or of attempting to signalize a church building any more by its altitude. He must hold his own in the competition with secularity, if at all, by superior simplicity and superior scale, such as, to be sure, in a secular building has been attained in the savings bank of a single story at Twenty-second Street and Fourth Avenue, such as in a church building has been attained in the New Madison Square Presbyterian Church, which in that respect is to be acclaimed as exemplary. Fortunately that is not so difficult—that superiority in scale. For the skyscraper, commercial or residential, is by the nature of its being an edifice, made up, however great its aggregate magnitude, of a multitude of minute cells, and there is no more chance of giving it effective scale by an expressive treatment than there is of giving such a scale to the honeycomb which it resembles and imitates, being in fact a human hive. With a corner lot and a considerable area, the city church may still in a measure hold its architectural own.

But how about the church which is unable to fulfil these conditions, to the church which is restricted, as the majority of our parish churches are, to a frontage of two lots, or fifty feet, and to an "inside lot" at that? To make an impressive front under these conditions, when it is part of the block front, when it may be withdrawn but cannot be advanced, is a serious architectural problem. To secure effective lighting between the solid sides of the overtopping and adjoining buildings is a serious practical problem. These two problems have been

successfully solved in Mr. Kimball's very scholarly and effective "Catholic Apostolic" Church in West Fifty-seventh Street, where the nave is narrowed to half the total width, and the lighting secured from its own

be supposed to have been designed in prevision of the skyscraper, which, nevertheless, it circumvents so far as the supply of light goes.

But the "Catholic Apostolic," or as most



ALL SOULS' CHURCH (ANTHON MEMORIAL).

St. Nicholas Avenue, near 114th Street, New York.

Janes & Leo, Architects.

clerestory and those of the transepts of which the ends, abutting on the adjoining walls, are necessarily "blind." This work is the more admirable inasmuch as, being some twenty years of age, it can scarcely

persons would incline to call it, the "Irvingite" Church, is apparently a place of worship merely. It gives no sign of being the "parochial plant" which the most useful city parishes must now and hence-

forth possess. The problem of providing for such a plant with the same dimensions and conditions and restrictions the architect did not solve, for he did not tackle. Yet it is a common and an increasingly urgent problem. The solution of it offered by All Souls' (Anthon Memorial) Church in St. Nicholas Avenue, near 114th Street, will be agreed to be interesting. Here the restricting walls which form the crux of the problem are forced upon the view by the recession of the ecclesiastical front, for we can hardly call it a "church front," and this recession, it seems, is necessary to enable the introduction within the building line of the desirable and architecturally necessary projections of porch and steps and "stoop," while it serves the further purpose of giving some distinction and separateness to the front. The church, it will be seen, is denoted only by the entrance at the bottom and the bell-gable at the top. But these suffice quite unmistakably to denote it. The remainder of the front is given to the "plant," in fact to a rectory, administration rooms, class and guild rooms, and chambers for resident parochial workers, twenty-six rooms in all, the whole front building being known as the "Edward Whitney House." Architecturally the front is in that half domestic, half ecclesiastical style which is recognized as monastic or "collegiate" Gothic, and of itself makes a grateful oasis in the desert of tenement-house fronts.

The arrangement is not altogether novel. In St. Augustine, the chapel of Trinity in East Houston Street, designed a generation ago by Mr. Potter, the church is at the rear, the "plant" at the front, and the designation of the sacred edifice is only an unmistakable church entrance and an unmistakable church spire. The connection between street and church is managed by means of an impressive and interesting corridor. Yet the arrangement is as yet as uncommon in churches as it is common in theatres. The majority of theatres in New York are designated as such only by their entrances and the actual playhouse left to be inferred by the passer. It may very well come to pass that the majority of the churches will come to be submitted to the same conditions. Even so, they will have the architectural advantage over the theatres that the front will "belong," and will visibly subserve pious uses, whereas the frontal buildings of the theatres are money-making commercial erections, "from the purpose of playing," having nothing to do with the object of the theatre, and so architecturally

inexpressible as part of it, while it is quite possible to give an ecclesiastical expression to the front of which only the entrance denotes the church. This, it will be seen, has been done with a gratifying measure of success in the street front of All Souls', interesting and picturesque piece of Gothic that it is.

The front, of course, is abundantly enough preceded in domestic and collegiate Gothic. But the interior, the church itself, can hardly be said to be so preceded. In truth, if he is to do it properly and practically, and so to have a legitimate basis for his interior architecture, it seems that the architect must forget his precedents and rely largely upon his own resources. It is in most cases an unescapable requirement that he should build his church "to the limit" and occupy the whole of the back yard. In that case, how is the interior to be lighted? To be sure a pitched Gothic roof admits of dormers and lunettes, through which some light may deviously filter and straggle. These devices are employed in the edifice under notice to the greatest extent, let us assume, to which they are practicable. But the result is a light much too dim and religious to be satisfactory, the interior never being relieved of the necessity for some artificial lighting. This interior, it may be added, is a straightforward piece of constructional design, the extreme simplicity of which does not diminish its impressiveness. But the effect is, nevertheless, that of a crypt, and the modern Christian will not, it may be presumed, willingly revert to the practice of the early Christians and do his worship in catacombs. Neither is there any necessity. A church which occupies the entire available area of its site may yet be abundantly and directly lighted from overhead, at no other sacrifice than that of "style." And surely style, in the technical and historical sense, is a thing to be disregarded when the "weightier matters" of making a building suitable to its purpose come into consideration. And indeed it ought to be an interesting problem for the right architect to light a church interior from the centre and summit of each of its bays, and still keep it as Gothic as possible, to do, in fact what a mediaeval architect would have felt bound to do if the particular problem had come in his way. Meanwhile, the Anthon Memorial Church may be thankfully accepted as a pioneer in the way which "the construction of sheepfolds," as Ruskin has it, seems bound to take in American cities, and as in some respects a guide as well as a pioneer.

Recent Books on Architecture and Building

THE ARCHITECTURE OF GREECE AND ROME*

This book has just come to us in a second edition revised and enlarged by Mr. R. Phené Spiers, co-author of the first edition published in 1902, with Mr. William J. Anderson. The volume gives a compact sketch of the historic development of architecture in Greece and Rome with a list of the principal historical events coeval with the various periods into which the subject divides itself. The illustrations have been considerably increased in number and the bibliography brought up to date.

The most important illustrations which have been added are: A description of the Palace at Cnossus in Crete; a revised account of the Tomb of Agamemnon at Mycenae, together with new illustrations of the same, including those of the columns, which, through the munificence of the Marquis of Sligo, have been set up in the British Museum; a series of plans of all the important Greek temples, including a general plan of those at Selinus; plans of some of the Roman temples, amongst which is one of those in the acropolis at Baalbec, hitherto unpublished.

SAFE BUILDING CONSTRUCTION†

work on Safe Building."

"Methods of construction and building materials have changed so radically that this new book seems called for." Methods and materials have indeed changed since the publication of Mr. Bergh's first treatise on construction (which one finds on consulting the copyright page to have been in 1886) over twenty years ago. Indeed, so much has not only the art and science of construction changed but so much more knowledge of the subject is required of the architect and the constructor to-day that one can hardly agree with the sentiment expressed in a remark

of Mr. Bergh's in another part of his preface: "While, of course, the work will be based strictly on the science of mechanics, all useless theory will be avoided. The object will be to make the articles simply practical." In this connection it may be remarked that one cannot be of the opinion that, because a more thorough knowledge of construction and therefore mechanics is to-day requisite to the successful architect, that he can encompass such a mastery of the subject by eliminating any of the theory not to say much of it. It is difficult to understand how a constructor can become more proficient in the art of construction by any system of "practical" rules or formulae if he fails to comprehend the very basic ideas underlying the stability of every structure. And how can the ideas be imparted but by what Mr. Bergh calls "theory." The word theory in its relation to architectural construction is something more than a way of regarding the subject; it is the subject itself, the conception, the substance. The rules and the formulae are but the shadow, a vaporous fabric from which the possessor cannot hope to gain the necessary capacity to construct beautiful, economical and safe buildings.

While more engineering knowledge is constantly required of the architect, the average treatise on the subject presents more the appearance of a steel company's catalogue than of a book of instruction for an artistic profession. Mr. Bergh's book gives much valuable general information on building matters, but it also contains much detail which it is very well for the architect to possess, but which is not essential to a proper understanding of the subject for his purposes. Of great value to architects and constructors would be a progressive and connected account of the broad underlying principles of mechanics in their particular application to the ordinary problems of building construction, written in an interesting way.

EUROPEAN AND AMERICAN COUNTRY SEATS*

An attractive and expensively manufactured volume this is, containing an excellent selection of country residences of European nobility and wealthy Americans, fully illustrated by photographic views and plans.

*The Architecture of Greece and Rome. By R. Phené Spiers. London: B. T. Batsford, 95 High Holborn. New York: Chas. Scribner's Sons, Fifth Avenue, 1907.

†Safe Building Construction. By Louis De Copet Bergh. New York: The Macmillan Company, 1908.

*Country Residences in Europe and America. By Charles V. Le Moine. New York: Doubleday, Page & Company, 1908.

Here are represented such Italian villas as Lante and Medici and others no less important with all their wealth of tradition and in their architectural and natural splendor; there are the French châteaux of which typical examples might be cited in the names Azay Le Rideau and Versailles, that costly palace which was paid for by the lives of many thousands. The English places come in for a generous share of attention, being represented by some twenty-two examples, some well known as Hampton Court and Blenheim, familiar to American magazine readers; others less known to the layman are such as Mt. Edgecomb, Clevedon and numerous other architecturally interesting but less extensive establishments. America is represented by a dozen examples of all periods from Mt. Vernon and the Craigle or Longfellow house to such more recent places as Biltmore and Faulkner farms. The purpose and scheme of the book are clearly stated as being "to describe what the author considers to be the most interesting country residences in various parts of Italy, France, England and America . . . endeavoring to show the relationship of one to the other, and show the later ones were the outgrowth or development of the earlier; and also to show how much in the art of landscape architecture, as in the other arts, we are indebted to antiquity."

**COMPETITIVE
DESIGNS FOR
CONCRETE
HOUSES
OF MODERATE
COST**

The American Association of Portland Cement Manufacturers publishes the premiated designs submitted in its recent competition for concrete houses which are estimated to cost from \$2,000 to \$4,500. The designs called for were of two general classes, one family detached with from three to eight rooms, and twin or semi-detached houses with an equal total number of rooms and costing for each part the sums expressed between the limits given above.

The designs consist of elevations and sections drawn, according to the program, to the same scale but, unfortunately, not reproduced at the same scale. They contain much that is suggestive in domestic planning and designing in concrete. In fact, one should like to see some of these designs executed if for no other purpose than to convince prospective owners of suburban houses that a higher standard of design than obtains at present is not only economical, but entirely within their reach.

**BUNGALOWS,
CAMPS AND
MOUNTAIN
HOUSES***

The recent interest by people of moderate means to provide for a short season's rest in the country, by wood-side, or on lake or sea-shore, has called forth the architect's efforts to provide suitable abodes for such a purpose. A collection of such structures has recently been made and published under the above caption. The popularity of the subject is beyond question, but the percentage of well-planned and artistically designed houses of this class, thus far published, is not in proportion, we believe, to their demand. The collection before us contains some designs which are better than the average, but it would hardly be very difficult to make a better selection. The general arrangement of plates with plans shown under their respective exterior views is to be commended.

The Architectural League of America announces the date of the next convention of the league has been fixed for September 17, 18, and 19, at Detroit, under the auspices of the Detroit Architectural Club. It is hoped that the members of the league will avail themselves of this opportunity to be present at this convention, apart from the personal pleasure and benefits to be had by attending, but also to add to the interest and enthusiasm of the cause by giving it the sanction of their presence.

The revised Constitution and By-laws which was amended to meet the requirements and conditions governing individual membership which was established the first of the year, can be secured by applying to H. S. McAllister, permanent secretary, 729 15th Street N. W., Washington, D. C.

The design of the Carter & Holmes Building in Chicago, published in the May issue, was erroneously referred to as the work of George L. Harvey. The architects of this building are, as printed under the illustrations on pages 378 and 379, Nimmons & Fellows, of Chicago.

On page 430 of the June issue the architect of the E. M. Blunt cottage at Marshfield, Mass., should read William Atkinson instead of Thomas Atkinson.

*Selected and compiled by the Editor of the "Architects' and Builders' Magazine." New York: William T. Comstock, 1908.